NOVEMBER 8, 1911

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THE NEW YORK

DRAMATIC MIRROR

Byron, N. Y. DONALD BRIAN

"Toleration of the Theatre," by Tim Murphy

"THE MILLION"
ACT III
AT THE
39TH STREET THEATRE

WHITE BY
ROBERT WEBB LAWRENCE
JOHN A. BUTLER. WM. BURRESS
TAYLOR HOLMES. EUGENE O'BRIEN
CHARLES McCARTHY PAUL KER

WHITE BY
GRACE ELLISTON
AND
ROBERT EDESON
IN
"THE
CAVE MAN"

C. AUBREY SMITH MORTON SELTON BILLIE BURKE AND GEORGE HOWELL
'THE RUNAWAY' AT THE LYCEUM.

WHITE BY
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Something for the Future?

WHEN GORDON CRAIG placed on exhibition in London drawings and models of his scenic devices for SHAKESPEARE and other classic and poetic drama, it was said that he had made the display as a public challenge to current ideas as they were illustrated in Sir HERBERT TREE'S elaborate production of Macbeth, inviting a comparison of his method of imaginative suggestion with the massive and exact realism typefied in the scenery of the production at His Majesty's Theatre.

It is not likely, of course, that a perusal of models and drawings can convey an idea of Mr. CRAIG'S purpose as clearly as an actual production under his hand would enforce it. The TREE production, on the other hand, quite fully describes the conception of scenic display that has prevailed in the more notable SHAKESPEARE productions of recent times, beginning with those of Sir HENRY IRVING, who, like his successor, brought to his assistance the services of great artists of his time. Perhaps the TREE production goes beyond all others of its class, for it is so impressive in a pictorial way that it is said at times to distract attention from the players and intelligence from the lines they speak. It represents the ultimate point in a method of stage dressing which, like all such methods, must grow to a degree that inevitably suggests reaction.

SHAKESPEARE wrote for a stage barren of scenery, and this fact may account for the luxury and beauty of his imagery, which inspired and satisfied the witnessing intelligence in the intervals between his dramatic periods. There is no doubt that modern stagecraft has added interest to his plays in the dressing and picturing of them, but there is also no doubt that this dressing and picturing can be carried to excess. Where it dominates it destroys rather than assists the illusion originally designed, and thus defeats art in an effort to emphasize it.

Some of the artistic notions of Mr. CRAIG have not commended themselves to established viewpoints. Perhaps he may be right even in the extreme details of his general idea as to stage art. Habit sometimes may distort the mind so that it looks upon entirely reasonable matters as unreasonable. But there is little doubt that Mr. CRAIG, so far as his concepts relate to classic drama and to SHAKESPEARE, offers to a stage overburdened with particular scenic devices at least an artistic compromise. In the great drama that deals with life's mysteries—SHAKESPEARE'S, no less—Mr. CRAIG would substitute for the scenery that challenges the eye merely for the pictures it presents, a system of screen-like structures, more or less indefinite in outline, yet massive enough to fit the occasion while they impress only with a legitimate relation to the drama.

Mr. CRAIG'S ideas as to the theatre, of course, are not confined to merely material details. In fact, he will hereafter be hailed as one who founds a school—or a set of principles—covering the range of dramatic production and simulation. His conception is that all in any way associated with the theatre should be educated for respective parts and duties in the artistic economy. "No one," said he in a recent interview, "not even a super should be allowed on the stage until he has been trained and shown to competent judges that he has profited by his training. We are constructive," he added, referring to himself and those who have adopted his ideas, "in so far as we aim at the establishment of schools for the art and at putting them under the control of the few who have been born to the art of the theatre."

What Mr. CRAIG aims at wholly is probably a long way off, for new systems are not created in a short period, and artists always have had to contend with dominant mediocrity, and with the loyalty that is paid to existing things. Many idealists in London recently paid Mr. CRAIG sentimental tribute at the banquet given in his honor, but there does not appear to be any one of means—or any number of persons with money—ready to practically put into force his ideas of the theatre. Yet he has several of the leading figures of the European theatre on his side, and some of them have put his conceptions to the practical test, coming out more warmly than ever afterward in his favor. Among these are STANISLAWSKI, of the Moscow Art Theatre; HEVESI, of Budapest; DE VOS and ROOYARDS, of Holland, and ANTOINE, of Paris.

A Remarkable Possibility

THAT WAS A NOVEL, if not a brilliant, idea developed by a correspondent of a New York newspaper the other day with reference to a theatre in New York that might serve the vanities of the uncomfortably rich.

It may be objected to this phrase that riches are not promotive of discomfort; yet if there are—as this correspondent assumes—a large number of persons in New York who would generously support a theatre which should have no other purpose than to cater to their pride in material possessions and their love of display, it is plain that such persons are uncomfortable without such a theatre.

This proposer of a theatre for the opulent is convinced that such an institution at or near the corner of Fifty-ninth Street and Madison Avenue would pay. He says:

> New York has no ultra-fashionable theatre, one where evening dress is *de rigeur*, though it has the "derigger" people all right, and there is no site in town more favorable for such a one as at this corner. It is practically next door to the millionaire colony occupying the district to the north, south, and west of it; it is within five or six minutes of such hotels as the Plaza, Savoy, Netherland, St. Regis, Gotham, and Ritz; it is within the zone of the most elaborate and expensive apartment houses in the city; it is removed from the most popular means of street transportation; it is the nearest available point to more money set aside for social display than any other spot in the world; it is not in the atmosphere of the "common herd," as are the theatres further downtown. A theatre at this corner designed especially for the rich and fashionable, whether of the New York elect or not, a theatre in which only the rich could afford to buy seats, would be a paying investment.

This person with an idea not altogether novel in essence, though the notion has elements of surprise in its details, adds that such a theatre might have a "purpose," the same being the profit of its projectors. "The patrons of such a theatre," he concludes, "would not be so particular about the plays they saw as the place in which they saw them." But why add this all-too-apparent fact?

This metropolis already has more theatres near "the most popular means of transportation" and, it must be confessed, "in the atmosphere of the 'common herd,'" than managers seem able to fill with plays that assure them a profit on the whole. It might be in the nature of wisdom for some *entrepreneur* to venture along the lines suggested and bid for a unique fame in his vocation.

If a manager could meet the peculiar requirements of a clientele like that which this proposer seems certain eagerly awaits such an enterprise as to the theatre itself and its administration—although there may be some doubt as to what such a clientele would expect in the way of detailed service aside from the plays to be put on—he might be relieved from the most serious problem with which managers always have to deal, and at the same time gratify a segment of the public that now has few places in which to display its superiority over common persons who have to travel to their amusements by common conveyances, who have nothing to wear that would distract general attention from the drama, and who are simple enough when they go to the theatre to pay primary attention to the play.

And yet what would it profit such vanity if the extravagantly rich were to assemble simply for competitive gratification? Such persons usually prefer to excite envy in "the common herd."

THE USHER

THAT all theatrical attractions do not originate in New York and Chicago is shown by a clipping sent to The Usher by THE MIRROR correspondent, F. E. Foster, at Iowa Falls, Iowa. It is taken from an Iowa paper and indicates that companies spring up mushroom-like in the "tall and uncut territory" of that State.

It also shows that "voodeville" is also popular in the little hamlets that dot the prairies of the Hawkeye commonwealth. The article is so different in verbiage from amusement information conveyed in the press of larger centres that it is here reproduced:

L. J. Shepard, of Jewell, is head and manager of a comedy company show troupe that has recently been organized and that opened its season Monday night of this week at Woolstock. The company, the first show troupe to travel out of Jewell, is called "Shepard and Raymond's Happy Jack Kommedy Kompany," and includes six members. Mr. Shepard is manager, with his wife as assistant to handle the door. "Happy Jack" Raymond, the very clever comedian and dancer who was seen here last Summer in a week stand with the Clifton Concert company, is director of the troupe and one of the headliners. Happy Jack, "the boy with the educated feet," won the hearty approval of the big crowds here last Summer, and of his ability there is no question. A troupe with members of his caliber is bound to make a big hit. Mollie Granger, a European toe dancer, is the other headliner artist of the company. Miss Granger is the young woman who recently competed at the New York Hippodrome with Mazie King, the $500 a week toe dancer, and won what was heralded as a triumphant success by dancing on the tips of her toes down forty-five flights of stairs. Alice Allen, the piano player, and Joe Raymond, advance man, complete the personnel of the troupe. The company makes three night stands in the towns visited, giving a different programme of vaudeville each night. Their programme includes an opening act, two singles by Happy Jack and two by Miss Granger, one double, 1,000 feet of motion pictures, and an after act. A one-act farce comedy, Edwin Booth, is the closing act for their first night, and The Troubles of a Married Man is the opening act for that night. Equally good acts are offered for the other nights.

The small number of this "troupe" is evidently compensated for by talent. A farce-comedy entitled Edwin Booth ought to be something to see.

♠

The strange perversion of Rip Van Winkle from his original literary and stage aspect in the London production of a play made from the legend has been noted in the London correspondence of THE MIRROR.

Another perversion—that of the immortal Pickwick—in Paris, newly suggests that every nation or speech has certain ideals as well as notions as to impersonation that any other nation can hardly maintain with the same characters.

The French actors do very well, it is said, with Mr. Wardle and Jingle, and the Fat Boy eats his way through the play convincingly—as a Fat Boy of any accidental birth would do. But Sam Weller defies translation, however, while of the French Pickwick, who has redeeming qualities, a correspondent of the London *Times* says:

As far as Mr. Pickwick himself is concerned, the mere weaving of a sort of plot out of the scattered incidents of his career has had the effect of making him more human and more like the Joseph Prudhomme whom Frenchmen love and know. As Mr. Gorby plays the part, with one hand gracefully concealed behind his coat-tails and the other waving in the air to assist his glowing declamation, the hands are the hands of Mr. Pickwick, but the voice is that of the other gentleman. In spite of the gold-rimmed spectacles, blue coat, tights and gaiters, even an Anglo-French audience catches itself listening, not for a presentation of the tittlebatian theory, but for some such immortal phrase as "C'est mon opinion et je la partage." This expectation becomes still more pronounced when Mr. Gorby arrays himself in a flowered silk dressing-jacket. The situation and the character are saved by Mr. Pickwick's smile, which the heart of no man, woman or child could resist. All the fun and the pathos which illumine the familiar dialogue are reflected in that smile, and even in their French dress upon the stage they remain, for all their exaggeration, an expression of permanent feeling.

♠

Here is an interesting viewpoint of Ibsen from a writer in the London *Eye-Witness:*

It may startle many people if I say that Ibsen reminds me of his fellow Scandinavian, Hans Andersen. Yet I do not know where else you can find that curious, simple and direct symbolism, so plain, yet so incomparably moving to the imagination. The Rat-Wife, the Wild Duck, the Strange Sea Wedding in The Lady from the Sea; the Borg, the Button-Molder, the Ugly Brat, and all the other inspired figures that join in the magic dance of Peer Gynt—where else can you find their equals?

It is by these that Ibsen will live as long as men can be moved by admiration and fear.

His images—Old Ekdal, hunting tame rabbits in his garret, Solness mounting slowly to his death, Borkman walking up and down unceasingly in his lonely corridor—these, like all the greatest achievements of human art, are at once intensely individual, yet related to a great tradition—the tradition of simple and frightful folklore, the diablerie of the North.

But a Realist! No. "People don't do such things."

So much, then, for some of Ibsen's symbolism "simple and direct," as it may be. But, on the other hand, there is much in Ibsen that is real—consummate pictures of life, much of it in circumstances that are not common, though it is true, and dramatic withal. And people do such things.

♠

That a comedian's life is not invariably happy was shown by a recent incident in which a well-known "fun-maker" figured. The incident, moreover, indicated that realism has its pains to those who suffer it as well as its effect upon an audience.

This comedian sings a song of the type now popular in musical comedy, "assisted" by several sightly young women. It is the stage duty of one of these young women to slap the comedian's face during the progress of the ditty.

The stage-manager complained to the young woman after one performance that her slap was not sufficiently realistic. So at the next performance she put enough power into this bit of "business" to eliminate three of the comedian's teeth.

Thanks to modern dentistry, as the teeth were normal, they were replanted in the comedian's mouth, and he goes about his business as usual, though naturally at the critical moment with a wary eye on the strong-armed assistant in his song.

♠

Arthur Schnitzler, known in this country by The Reckoning, Flirtation and other plays in English and in German, has made such an impression in Europe that his latest play, Das Weite Land, was given eight simultaneous premieres on Oct. 14.

They occurred at the Residenz Theatre in Munich, the Neues Stadtheatre in Leipzig, the Lobetheatre in Breslau, the Deutsches Schauspielhaus in Hamburg, the Schauburg in Hanover, the Deutsches Theatre in Prague, the Lessing Theatre in Berlin, and the Burgtheatre in Vienna.

Every theatre reported a success, and in Vienna Herr Schnitzler was called before the curtain after every act. Das Weite Land, which is best translated by the phrase, The Open Country, culminates in tragedy, although the progress of the plot, which involves four persons, is attended by the same brilliant dialogue that delighted the public who heard the Anatole series.

♠

Surprise was manifested by officials in charge of a party of forty convicts who were recently taken to a theatre in Colorado as a reward for good conduct that these "hardened" persons wept at affecting scenes in the play and gave other signs of full appreciation of the drama as it was unfolded.

Really there is no reason why a criminal should be less responsive to such appeals than a person who is not a criminal. In fact, it is natural that men incarcerated in prison, from the mere fact of their isolation from normal human activity, should be more responsive to appeals to the emotions than other persons who by constant association with their kind under normal conditions are in a way less susceptible to such appeals.

As between criminals thus incarcerated and persons of presumably good conduct who frequent the theatre, it is safe to say that the former in almost any case would prove to be a far more sympathetic audience at a play. The criminal usually is a person whose emotions are acute, and crime commonly is the result of some violent access of feeling.

♠

The London *Pelican* has a few paragraphs juxtaposed as follows:

According to Messrs. Payne and Cochran, the total cost of producing The Miracle at Olympia at Christmas will be something over £30,000. Prodigious!

£1,200 a week is a lot of money, but that, I am told, is the salary which Madame Sarah Bernhardt is receiving at the Coliseum just now. Of course, she is giving two shows a day, and has to provide her own company.

Lily Elsie's salary at Daly's was, no doubt, a large one, but hardly so large as £300 a week, which she was offered to go to America.

Gertie Millar, of The Quaker Girl, who became a big favorite in New York when she was over there, was offered £500 a week to return. Wonderful, isn't it?

Quite wonderful, indeed.

♠

A suburban resident hesitated about purchasing a ticket at Parsons's Theatre, Hartford, Conn., for The Bohemian Girl until after his inquiry "Is there any music in it?" was answered.

He was assured by Weberfield Donahue, the treasurer, that a song and dance was introduced in the second act.

Another patron from up Springfield way, at a Romeo and Juliet production, wished to know "If it was to be played in English or Shakespeare," and still another last week asked for a ticket "in the centre of the room."

Waite, N. Y.

SCENE FROM ACT III IN "THE QUAKER GIRL," AT THE PARK THEATRE

TOLERATION OF THE THEATRE

BY TIM MURPHY

WHEN IT COMES to a question of topics there is probably no question put to a public man in our profession more often than the inevitable query whether we don't think that the theatre is more generally tolerated nowadays than in a previous generation.

It's a broad question. But I like to hear it asked, and I may say I'm seldom disappointed. But the oftener it is asked the better. Straws in the wind, you know, show the direction in the tide. Shows that people are interested in the theatre. And people *are* interested in the theatre.

The other evening at supper a number of business men whose names are among the most conspicuous in our national commercial life put this very question to me: "Don't you think the theatre is more generally tolerated now than formerly?"

Tolerated is not the word. The old lines of Puritanism and liberalism are wiped out. Fortunately we have struck a happy medium. And on the same plane of that happy medium stands the theatre, one of the most admired and respected of our institutions.

They fired other questions at me, all ramifications of this leading issue. They were practical questions and drew out of me information which I forgot I had. In some respects it is startling, but it is an answer as to how the theatre stands in our national life; what sort of a factor it is in national diversion.

Morrison, Chicago.

TIM MURPHY

Have you any idea how many companies there are on tour? Have you any idea how many theatres there are in America? Have you any idea how many people these theatres and these companies employ? And, finally, as the public chooses to and does put up for the whole thing, have you any idea how much is paid annually on amusements of a strictly theatrical character in America every year?

I gave my friends some rough figures and afterwards, fearing they might be an exaggeration, took up some of our theatrical trade papers and annuals and set to work to correct my figures. Why, bless you, I was way under the figures in all cases.

There are, traveling and resident, throughout the United States and Canada this month over 700 companies of all classes: stars, stock, dramatic, burlesque, operatic and miscellaneous. This does not include the vaudeville companies. There are one or more vaudeville theatres in each city of any pretension. There are about 3,200 places of amusement in America. Each theatre supports about twelve people. In New York, Boston, Chicago and some other cities the pay-roll numbers as high as sixty in many instances. But at a conservative average there are 38,400 people employed by the theatre. The traveling companies average from ten to one hundred people. But there are so many of them from ten to fifty people that I think thirty is a safe average. This includes the actors, the advance man, the manager and workmen traveling with the company. I should say that the companies employ about 25,000 people. Indeed, this is not only conservative; it is not correct. Any one will bear me out that there are nearer 40,000 actors and managers in America.

Thus the figures show that the American people hire 55,000 people annually to entertain his majesty, The Public, in its theatres. Each of these 700 companies play an average of thirty weeks. Companies cannot live on less than $3,000 a week business, and attractions of the popularity of Bernhardt, Warfield, Sothern-Marlowe and Ben-Hur often take in as high as $18,000 a week. But if the entire average be taken at $5,000 a week, it will be seen at a glance that the American people to-day pay one hundred million dollars annually for the support of the theatres. Do you form any sort of conclusion as to whether the theatre is more popular than formerly?

This seems a great deal of money. Yes, a great deal. But think of the vast population it goes to; think of the vast area it is spread over; the period of time which divides it.

It is pleasant to think of how many happy evenings this vast outlay speaks of; to think of the toilsome days relieved by the merry evenings when the actors have cheated the present of its cares and robbed the tedious business routine of its reality; to consider the hearty laughter coined in these mints of innocent enjoyment. A clean, entertaining play is a great gospel. You will always find virtue triumphant on the stage. Crime, sin, villainy are always thwarted and hissed on the stage. Patriotism is staple there.

When I was a youngster to the stage it was my privilege to know dear old William Warren, one of the best comedians our stage has ever known. One day we were in Boston, standing on Tremont street, just below King's Chapel, and just opposite the celebrated old Boston Museum. Warren took me by the arm in an affectionate way the ripe old comedian had, and said: "Tim, my boy, do you know why that theatre is called the Museum?"

I told him I thought it was because it formerly had been a museum. "That was a trick," said Warren, "a trick, my boy. The good old Puritans wouldn't come to a play house. They considered the theatre the ante-room to a good deal hotter place than they could promise a sinner this side of death. But they'd consent to be entertained in a museum, in a place supposed to be devoted to informing, educational objects. So they had a museum for a theatre. But to cap it all they called the audience chamber the 'Art Gallery.' Three very bad oil paintings constituted the 'collection.' I've given my plays in the art gallery many a time. Well, Tim, it's been the Museum ever since, and the saintly old hypocrites will see plays there in the art gallery that they wouldn't dare to enter a theatre to see."

The Boston hypocrisy pervaded nearly all the country for a number of years. There was a time when the word theatre was a red rag to nearly every small community. But music was highly moral, so they compromised matters for years; there were no theatres, so called, but an Academy of Music in nearly every town. Then a variation of the "Academy of Music," which had the pedagogic twang and a good abstract smack, came when opera was acknowledged as correct and proper, and theatres were called "opera houses." Why, every town in the country had an "opera house," and its best patrons would blush to walk under a portal labeled "theatre!"

The answer to the question of the toleration of the theatre is found in the fact that now the Academy of Music and the Opera House are considered old fashioned and out of date; the name theatre is no longer opprobrious and a reproach.

Every paper of any pretension in America has its dramatic editor, and I find the dramatic page is one of the most generally read in the whole paper. This is not done against the wishes of the reading constituency. This is an answer to a demand.

THE MATINEE GIRL

ONE of the happiest young women in these Atlantic border States is Ada Lewis. Leaving the Folies Bergere company for a role in The Pink Lady is not in its superficial aspect cause for her extraordinary pleasure. Miss Lewis breathlessly explains her gladness with the words: "But I want to go abroad again, and think of the chance of working your passage!"

Laura Sedgwick Collins recently conveyed some singer friends across New York Bay, and along the circular edge of Staten Island, to give a Sunday night concert to the guests of the Actors' Home. Others might pleasantly for themselves follow her example. I have never visited a spot where hospitality seems so native as among these retired entertainers.

If Ruth Holt Boucicault is greeted by strange faces, smiled at by strange lips, ogled by strange eyes, or saluted by strange voices on her way from the theatre, where she is playing Green Stockings, she need not be perturbed. It is only another instance of "a. r.," accidental resemblance, that plays us such curious tricks. Mrs. Boucicault has a double. She is Nell Forbes, formerly of The Gentleman from Mississippi company. Only the slight difference of a few inches and years exists between these handsome young women. I, who have been an admirer of Mrs. Boucicault's brunette beauty and witty gifts for many a year, addressed Miss Forbes by her name at a recent matinee.

Mary Burke, of the Pomander Walk company, has been named by her intimates "the Emergency Girl." Her destiny seems to be to fill dramatic gaps, suddenly created. She made her stage debut in vaudeville with Valerie Bergere at a half hour's notice. She joined Pomander Walk with almost as brief time for preparation.

Some day a book will be written on the martyrs and almost martyrs of the stage. Of the last class Donald Brian is an example. With bronchitis turning his throat into a furnace he persists in appearing night after night, against the doctor's commands, rather than let the musical comedy, The Siren, be closed because the star is ill.

John Barrymore's resemblance to his "Uncle Jack" was more than ever evident in Uncle Sam. The resemblance begins at the hair line and ends at the chin. His facial expression, the utilization of his extra size eyes, and certain waggings and droppings of the chin are strongly remindful of John Drew.

It was at Pittsburgh that Madame Trentini celebrated Columbus Day exactly to her liking. She persuaded her company to join her at a grandstand in the Italian quarter of the city. It was one of the most wretched quarters of the city, and from the stand the wee prima donna, who is an intense patriot, looked yearningly upon her countrymen. They, not knowing the doll-like stranger, looked at her with stolid faces until she sprang upon a chair, clapped her hands and began to sing. One after another she sang the airs of Italy. The sullen faces relaxed and smiled. When she finished with Mia Bella Napoli they wept, and she flung at them kisses with both hands from her own tear-stained face. She drove back to the hotel amidst their cheers.

Rachel Crothers's new play, He and She, fulfills Emma Dunn's wish to play the part of a young woman. Miss Dunn suffered for several seasons the penalty of good work. Her performance of Ase in Peer Gynt with Richard Mansfield led to her playing Mrs. Warren in The Warrens of Virginia and the title-role of Mother. Miss Dunn, being young, rebelled against parts that had an ancient flavor. She left Mother to shed a quarter of a century in a part in Baby, the sketch written by her husband. Returning from her tour in the sketch, she joined the He and She company in the principal role, a woman of thirty-five, which is a youthful part in the Twentieth Century calendar of age. She is a mother in the play, but to that role Miss Dunn has not the slightest objection. It was against doddering mothers she made her protest.

That the role of mother is congenial to Miss Dunn is evident from her having added to her beginning family, eight-year-old Dorothy, Helen, aged four, whom she adopted while on her tour of the West. With an eye to pictorial effect, Miss Dunn selected a marvelous little blonde as a foil to her sturdy brown-eyed Dorothy. With a view to hygiene, she has taken a house on 139th Street, near the Hudson River, with two distinct advantages: she boasts "all the closets any woman could want, and the biggest backyard in town for a playground for the children."

EMMA DUNN YACHTING AT CATALINA ISLAND, CALIFORNIA

When E. M. Holland fell on the steps of an elevated train station in Chicago and broke his arm, Mr. James K. Hackett was in a quandary to replace that veteran actor. The Man of Honor's closing enabled him to secure Ben Johnson for the part and Mr. Johnson will play the comedy role in A Grain of Dust and the thief in The Bishop's Candlesticks pending the recovery of his New Theatre associate.

Edith and Mabel Taliaferro, sitting in the wee drawing-room of the Taliaferro apartment on Pine Grove Avenue, Chicago, build air castles, as becomes one young person not yet out of her teens and the other in the early twenties. This is one of the imaginary structures reared by Edith while reciting the pleasures of her Summer jaunt in Europe.

"I liked Langollen, in Wales, best of all. It is a darling place in itself, but there are plenty of darling places in Europe. The reason I liked Langollen better than any other spot was that we went to see there the house in which the two ladies of Langollen lived with their faithful serving maid, who bought for them with her savings that house where they were so happy together for fifty-three years. I am quite sure I know a 'lady' with whom I could live happily for fifty-three years. Perhaps some time people will come to see the place where the Taliaferro sisters lived until they were very, very, very old ladies, growing happier and gentler as each year slipped by." Then the youthful vision of Rebecca of Sunnybrook Farm returns and the little star is seventeen again. "But before I grow as old as that there's something else I would like to have happen to me as if in an English story book. I want to live in a houseboat on the Thames. I want to be poled in a punt by a grand young English collegian in white flannels. I want to be taken for walks along the Isis, from Christ-Church Meadow to the Botanic Gardens and Magdalen Bridge. I want to stand again on Magdalen Bridge at about nine o'clock on a full moonlight night. It must be wonderfully romantic to be a girl in a punt under the willows that overhang the Isis. Nobody punted us last Summer. We just biked ourselves around when we were not with Mr. and Mrs. Joseph Brooks in their motor, and tried to imagine how it would feel to be one of those story-book girls having afternoon tea in a lazy looking punt near an historic shore. I shouldn't like to spend my days at that sort of thing. I can imagine how very tame it might get to be. But if, as I hope, we have several months in London next Spring, if they like Rebecca, I will try the punting and the tea."

We always think of the fates as slim, mystic creatures, with the instruments of their weaving in their hands and a far-away look in their eyes. But one fate I saw at Weber's recently as of quite contrary appearance. Mabel Fenton, plump, rosy, with rounded features and eyes in which laughter often lies, sat leaning over an orchestra seat, studying the production of Mrs. Avery. She looked a prosperous suburbanite, and so she is, for she would that night take train to the Ross-Fenton farm. She had had a dispatch from her spouse, playing in Boston, to come to town and look the play over, and advise him what to do. "I have to telegraph him," she said after the second act, "and I'm trying to decide what to tell him." She was to the players on the boards a veritable fate, but may we all have one as broad of view and as kindly!

To that curious mortuary record connected with the Broadway output of entertainment, the list beginning with the premiere of Everywoman immediately following the author's death, continuing with the death of W. S. Gilbert on the eve of the revival of Pinafore in this country, and the tragic death of David Graham Phillips shortly preceding the fulfillment of his chief ambition, a successful dramatization of one of his books, "The Grain of Dust," being that achievement, belongs the death of Warren Rockwell. Mr. Rockwell, one of the most promising comic artists in America, had chosen to remain anonymous until he did work that he himself believed to be worthy. That work he did in illustrations of Channing Pollock's book, "Footlights—Fore and Aft." The same day Mr. Pollock's book was published Mr. Rockwell died. Persons reading this bright series of comments on stage life come frequently upon the name of Warren Rockwell. For the first time he had signed his work. Orders come, day after day, addressed to the studio, where he lives no longer.

There will probably be a dearth of bachelors in the audiences of The Wife Hunters. To them "The Wife Dodgers" would be a more alluring title.

THE MATINEE GIRL.

PLAYS OF THE WEEK

This number of THE MIRROR *went to press in advance of the usual time, owing to the holiday (Election Day), and thus the reviews of new plays produced Monday evening will be deferred until next week.*

BIJOU—THE THREE LIGHTS.

Farcical comedy in three acts, by May Robson and Charles T. Dazey. Produced by L. S. Sire, on Oct. 31.

Granmum	May Robson
Jack	Jack Storey
Betty	Faye Cusick
Paul	Paul Decker
Mrs. Duncan	Lotta Blake
Mrs. Haslem	Edith Conrad
Grace	Lenore Phelps
Terry	John Rowe
Mr. Deacon	C. C. Gwynne
Percy	Eddie Leaman
Mr. Staples	Eugene Ordway
Peters	George Hall
McMahon	W. Haentges
Mitza	Eleanor Flowers

MAY ROBSON is felicitously continuing her rejuvenation in a play made to order, a very curious piece of sartorial dramaturgy—it must be admitted—but one which not infrequently awoke ecstatic response in her first night audience. Certainly, no body except Miss Robson could ever hope to play The Three Lights with any success, but it was never intended for anybody else to attempt.

Granmum Woodbury, a lively and lovable old lady, did her best to spoil her two grandsons, Jack and Paul Haslem, who were almost as lively and lovable as herself. Mrs. Haslem, of the intermediate generation, was trying to bring her boys up on a 10:30 curfew law and other restrictions, which only succeeded in sending them off on clandestine nocturnal expeditions to the big city. Getting wind of these proceedings Granmum decided that she would accompany them to investigate the respectability of The Three Lights. The trip proved eminently satisfactory, for the resort was raided and the three revelers escaped incarceration only by the first aid to the stupefied, furnished by Mitza, a dancer. Their names, however, appeared in the pages of an enterprising daily, bringing down the wrath of the upright Mrs. Haslem. Worse trouble befell in the theft of a bond from Granmum's securities in Mr. Staples' bank, and the prompt detective work which traced the bond to Mitza. This lady accused Paul, but finally admitted that she had lied to save Percy Deacon, whom she had married. So everything was finally straightened out and the two boys were safely anchored to Grace and Betty, with whom they had been flirting violently during the whole evening.

Harsh criticism of a comedy offered with such artless faith would be almost a breach of confidence. It is the sort of thing you may take or leave, as you choose, but it doesn't require the exchange of hostilities. A more ingenuous conglomeration of comedy, farce, romance, sentiment, pathos and preaching could hardly have been constructed. From end to end, however, it is animated by the spirit of youth that one rarely finds outside of college dramatics. In conception and no less in execution, The Three Lights assumes almost the aspect of an apotheosis of juvenility. Aside from the earlier scenes in the third act, which need cutting, the efforts of the cast were received with a good humored readiness to be pleased, which reacted upon the performers and redoubled their energy.

Although she has given generous opportunities to others, the play is all Miss Robson's. In the genial and gracious fashion which has won the regard of all patrons of the theatre, Miss Robson romps through various wild adventures of the hilarious old lady, but always it is Miss Robson rather than Granmum that the audience applauds. For whom else would the audience pause in their homeward preparations to listen to an epilogue on growing old gracefully? Even Rabbi Ben Ezra himself would have been at a discount in such a crisis. In the first act, also Miss Robson delivered a long narrative about Granmum's earlier days, which happily ended in a much-needed laugh. Miss Robson's gaiety is infectious, and fortunately the serious passages are not many. It is a story-book part in a story-book play, and if the narrative ever were published, it would be illustrated by Elizabeth Shippen Green.

Jack Storey and Paul Decker, whose measures were also taken count of in cutting the play, are fitted with pleasing parts in which they may frolic to their hearts' content. Aside from their energy, however, there was not much to either impersonation. This brisk animation was indeed the chief charm of the whole cast, which was not distinguished for any finesse. Lotta Blake was rather funny in a burlesque way, and Eleanor Flowers made a picturesque Mitza. Otherwise the cast was curiously inept.

With the best of wishes, one must yet tremble for The Three Lights. If anything keeps the luminaries burning, it will be Miss Robson's efforts, which are always a pleasure to her public.

HUDSON—THE PRICE.

Drama in three acts, by George Broadhurst. Produced on Nov. 1, by Henry B. Harris.

Mrs. Dole	Jessie Ralph
Susan	Margaret McWade
Ethel Toscani	Helen Ware
Stanard Dole	Warner Oland
Professor Damaroff	George W. Barnum
Dr. Bristol	Harrison Hunter
Florence	Gertrude Dalton

One more erring heroine has paid the price, to the delectation and possibly to the edification of the Broadway public who watched the inundation of the stage during the scene when Nemesis tardily overtook the object of her machinations. The Price is not an agreeable play, but it tells the old story which apparently does not lose its dramatic interest.

To Ethel Toscani's Italian blood is attributed the blame for having succumbed to the charm of Stanard Dole, while her Puritan inheritance tortured her guilty conscience ever afterwards, just as if a Puritan might not have lapsed from the path of virtue without the stimulus of any ancestry from the torrid zone. On account of her own indiscretion, she readily suspected that Dr. Bristol, whom she later married, had repeated her sin, when the avenging Mrs. Dole suggested the probability to her. The doctor, however, was merely trying to keep Florence from marrying a youth who was struggling in the grasp of the cocaine habit. Such was Ethel's discovery when she charged her husband with infidelity, and in her explanation that Mrs. Dole had put the idea into her head, she brought Dr. Bristol into collision with Mrs. Dole. This woman was not slow in charging Mrs. Bristol with her liaison with the late Stanard Dole and in apparently substantiating her charge by reading forged entries in Stanard's diary. Not fathoming the guile of the avenger, Ethel admitted her guilt to her husband, who was on the verge of pardoning her until he learned inadvertently that Stanard Dole, who was afflicted with a critical weakness of the heart, had died upon Ethel's unexpected announcement of her approaching marriage to Dr. Bristol. So the deceived husband rushed away, leaving Ethel only the hope that his avowed love would bring him back.

Around this plot, Mr. Broadhurst's fertile imagination has woven numerous original and striking situations, and to forward the story he has created several characters of more than usual theatric force. To his star, he has also allotted one or two flights of emotional oratory on the threadbare theme that it is the woman who pays and that man's justice is a one-sided inspiration. It doesn't seem as if morality were really such a complex thing as Ethel Toscani fancied it, and it does seem as if she might have taken her medicine more courageously when she knew in the beginning that she was making herself liable to such medicinal treatment. If The Price is intended as a character study, rather than as a logical attack on conventions, then one can only say that Ethel was an unfortunate woman and not at all admirable. She lied as long as falsehood would serve her purpose, and then felt terribly aggrieved because her husband could not credit the truth from her lips. Such moral sinuosity weakens the character and all the ethical system for which the character stands, especially when in the big scene which is to test her, she is brought into immediate contrast with two straightforward persons like Mrs. Dole and Dr. Bristol. One may not justify Mrs. Dole's diablerie, but at least she stood for her purpose with a consistency and a persistency that are not unadmirable. She did not change front through fear of anybody or anything. Why will a dramatist, who is evidently entering the field of serious propaganda—as Mr. Broadhurst appears lately to be doing—voluntarily knock his props out from under by trying to exploit his doctrines through the medium of a character who manifestly has no case before the court?

Unsatisfactory as Ethel Toscani is, she rises several degrees above Helen Ware's role in The Deserters, for the Italo-Puritan woman is intended to stand for something besides a mere lay figure in a melodrama. She is not only an individual, but also typifies a certain social class about whom the doctrinaire may speak in larger terms. Consequently it is a pleasure to find that Miss Ware realizes this and fulfills the requirements as easily as when they were less. Endowed with intelligence and resource, she utilizes her qualifications even at the trying time when Ethel weeps over each and every available spot on the stage. If one may judge from her work in The Price, the time is ripe for Miss Ware to graduate into the role of a tragic heroine, who relies on her wits, instead of on her tears, to awaken the sympathetic pity of her audience.

Jessie Ralph played one of the simplest, and for that reason, one of the strongest roles in the drama, and she played it well. An almost incredible character Mrs. Dole may be, but at least she was forceful in Miss Ralph's presentation. Gertrude Dalton and Margaret McWade ably filled their smaller parts. Miss McWade gave an excellent account of her one important bit at the close of the play; that scene gave background to the entire role.

The men all played in the same effective, though rather unshaded way. Warner Oland, though far from brilliant, was at least competent, despite a rather poor delivery. George W. Barnum gave a touch of real gentility to Professor Damaroff. Harrison Hunter was always direct, lucid, and comprehensible in his impersonation. Even the nameless youth who posed as the cocaine fiend, kept in the picture.

The staging was adequate, though a bit too Dorie in its simplicity. More warmth might easily have been injected into both settings, had the managers so desired. Possibly the disagreeable atmosphere of the drama influenced the style of the mounting.

HERALD SQUARE—THE WIFE HUNTERS.

Musical comedy in two acts and four scenes, with book by Edgar Allan Woolf, lyrics by David Kempner, music by Anatol Friedland and Malvin Franklin. Produced by Lew Fields, on Nov. 2.

Reginald Ogden Bruce	John Park
Dudley Stephens	Joseph Ratliff
Guernsey Bruce	George A. Schiller
Count De Grampion	Louis Franklin
Homer Van Pelt	Louis Merkle
Hiram	George Keefe
Porter	George Dowling
Chauncey	Fred Thorpe
Phil Atkin	Louis Simon
Juanita De Laperra	Edith Decker
Henrietta Lampton	Dorothy Brenner
Miss Phoebe Lang	Lillian Lee
Belle Carruthers	Hazel Kirke
Mlle. Foilette Folarie	Frances Alain
Mabel Lang	Madge Vincent
Flora Lang	Frances Nelson
Premiere Danseuse	Gladys Moore
Mellette	Veronica Marques
Lulu	May Brennan
Marie	Harriet Richmond
Wilfred Page	Olive Carr
Egbert Page	Nora Cotter
Mrs. Homer Van Pelt	Emma Carus

With the Never Homes running successfully at the Broadway Theatre, there seems to be little need of its less attractive sister, The Wife Hunters, at the Herald Square. The Wife Hunters consists entirely of music, spectacle, and episodic comedy, for nobody cares a snap about Reginald Ogden Bruce's search for a wife and his final marriage to Juanita De Laperra, the daughter of his father's commercial rival. Even the numerous husbands of Mrs. Homer Van Pelt, cease to absorb even the most willing mind. The three ingredients, however, are ladled out in such quantity, that the absence of plot is more or less of a relief.

Vigor and noise characterize the music, which is so lacking in variety, that in memory it merges into one bacchanalia of sound. None of the melodies differs from thousands of others enough to make it stick by the departing patron, although "Honey Land" and "Mammy Jinny" were encored several times by an audience that appeared sincere in its applause. The voices engaged to dispense the vocal treats belong in the average class for musical comedy. All of them were strong, and most of them were fairly clear. Joseph Ratliff possesses an attractive smoothness, which John Park matches with assurance. Edith Decker shows some training, Dorothy Brenner is vivacious in vocal manner, Hazel Kirke did work above the average in her one number, and Emma Carus sang in her usual whole hearted fashion. The chorus was speedy and precise.

As a spectacle, The Wife Hunters contains much good dancing by the chorus, the resurrected English pony ballet, Gladys Moore, and a youth whose name apparently never got on the program. Costumes were bewildering in variety, but forceful effect was usually dissipated by not using plain enough colors; small patterns, or colors used in small amounts, don't get far. For this reason the old rose and gray costumes of the ante-bellum beaux, and the brown and white costumes of the picknickers were the best of Cora MacGeachey's designs. Numerous specialties had been lugged out of the storehouse for "effects," but not one from the vision of Juanita in tobacco smoke to the re-creation of the broken jigger, is really new. The cotton field approaches nearest to novelty. Then there are the maypole, the swings, the turkey trot, the military evolution and other old favorites. The jigger man was very badly manipulated.

Many people laughed at much of the comedy, so there must be a market for it, although one would hardly suspect the fact in cold blood. Louis Simon did the most to allure the mirth from the complacent, and not infrequently contrived to be humorous in a grotesque way. Emma Carus had a few good lines in the first act. Lillian Lee, however, had to rely entirely on eccentric costumes; she was thrown away on the part. The comedy, like everything else about The Wife Hunters, was exaggerated until it became grotesque. Those that feel a craving for the bizarre, will doubtless enjoy the production.

IRVING PLACE—DIE DOLLARPRINZESSIN.

Musical comedy in three acts. Book by A. M. Willner and F. Gruenbaum, music by Leo Fall. Produced by Gustav Amberg, Nov. 1.

John Couder	Friedrich Becker
Alice	Greta Meyer
Dick	Richard Richter
Daisy Gray	Vilma Conti
Fredy Wehrburg	Paul Verheyen
Baron Hans von Schlick	Leopold Murauer
Olga Labinska	Fri. Pirk
Tom Couder	Theodor Lamberg
Miss Thompson	Fri. Richter

(*Continued on page 9.*)

PERSONAL

Foley, N. Y.

PEARSON.—A charming thing about the Scotch players at the Comedy is that they are surrounded more or less by mystery, for they are all new to America, except the young woman who was the little slavey in The Passing of the Third Floor Back. Molly Pearson is evidently not much interested in the outer facts of her career, and the cataloguist would have a difficult time of it trying to turn her short life into a series of dates and achievements, if he depended on Miss Pearson herself for all her dates. Her training has been unusual, and as varied as any one's could be. She has a kind of wander fever, and her view of life has been immeasurably widened by her travels. She was educated—of course she was born in Scotland—in Schlewig-Holstein, in Northern Germany. Her stage beginnings were with Sir George Alexander, and three months after she had met him, she was touring the provinces as Lady Bobbie, in The Little Minister. Since then she has played in Glasgow, Manchester, Brighton, and South Africa, where none but khaki-clad soldiers were in the audience. She once appeared at Sarah Bernhardt's theatre in Paris, with Olga Nethersole, and has been in Australia and our own Pacific Coast. Her traveling curiosity centres on Honolulu and the South Sea Islands. And not merely as a wanderer has she visited all these places, but she has acted in them. So there is a secret behind her great naturalism, which her audiences cannot know.

HITCHCOCK.—Raymond Hitchcock is correcting the proof sheets of his forthcoming novel, "Love, Life and the Law," which will be brought out about the first of the year. Mr. Hitchcock declines to discuss the book or give any inkling of its nature further than to say that it is founded on actual occurrences, either within his own experience or that have come under his observation.

REJANE.—Madame Rejane has obtained a temporary injunction against Madame Rejane-Bally, who is starring at the Theatre des Folies Dramatiques, in Paris, restraining her from using the name Rejane. To the amusement of all Paris, Madame Rejane-Bally retorted in court that Madame Rejane's real name is not Rejane, but Reju—Gabrielle Reju, contending that she has more right to the name Rejane than the so-called Madame Rejane, as it is the name of one branch of her family. She even goes so far as to declare that she will compel Madame Rejane to change the name she has made famous back to Reju. Meantime, thanks to the injunction, Madame Rejane remains Madame Rejane, and Madame Rejane-Bally is appearing as Madame Bally.

CALDARA.—Orme Caldara, leading man with the first company of The Gamblers and The Outsiders this season, wrote a play during his Summer vacation and was complimented by Mr. Klein, who says that it is worthy the Authors' Producing Company. Mr. Caldara was, however, so reticent about details, that the scenario is still unascertained. "It is serious, and my first play," is all that he would tell. When asked, "Isn't there something Scotch in the play?" "Yes," he replied, "the bottle of whiskey in the third act is Scotch."

STRONG.—Austin Strong, author of the new Rip Van Winkle, which has created so much discussion in London, and of The Toymaker of Nuremberg, has written a play, in which all the characters, with three exceptions, are insects. It bears the title of The Spider's Web, the dominating spirit in the piece being the spider itself. The three exceptions are human beings, who, by way of punishment for their conduct toward insectivora, have been reduced to microscopic proportions. The plot is of a highly melodramatic description. Ancient literature has given us the psychology of the frog pond, modern France has done as much for the barnyard, and Mr. Strong evidently believes that the bugs also need a dramatic champion.

NOTES FROM LONDON.

Hammerstein Opera—The Mother—Lady Venborough's Vow—Jack Frost—Profits of Gala Performance—Changes at the Theatres—New York.

LONDON, Oct. 29.—As the time approaches for the opening of Oscar Hammerstein's new opera house in Kingsway, speculation concerning the ultimate outcome of the venture does not increase in optimism. Countless hordes of the inquisitive have paid a visit to the building, and have doubtless pleased the impresario, who expects them to repeat their visits when admission may not be had simply for the asking. Nov. 18 has finally been settled upon for the opening of what the press agents promise will be a spectacle of unusual beauty. Quo Vadis, which has been chosen for the initial bill, will be sung by Charlotte Merlin, Madame Aline Vallandri, Madame Jeanne Moreau, Maurice Renaud, Jean Berkin, Jean Auber, Mr. Figarella, Francis Combe, Arthur Phillips, Enzo Bozzano, Georges Regis, Madame Andre Kerlane, Madame Nina Ratti, under the conducting of G. Cherubini. Two evenings later Mr. Hammerstein revives an old favorite, William Tell, with a cast consisting of Maurice Renaud, Orville Harrold, Henry Weldon, Francis Combe, Arthur Phillips, Enzo Bozzano, Madame Victoria Fer. Norma has been chosen for Nov. 17, sung by Madame Isabeau Catalan, Madame Aline Vallandri, Madame Sonelli, Mario Ansaldi, Georges Regis, Enzo Bozzano. Maurice Renaud and Orville Harrold are known in New York, and Aline Vallandri and Nina Ratti come with Parisian reputation to recommend them. The others are for the most part little known outside of London. Mr Hammerstein proposes to give five performances a week during the entire season, omitting Tuesday and Thursday evenings. Baron Alfred Rothschild is the chief notability on the subscription list, which is marked by a conspicuous lack of eminent names, socially speaking. The courageous manager must look to the middle class for his success, it seems.

The Oncomers' Society presented The Mother and Lady Venborough's Vow on Oct. 16 at the Little Theatre, a double bill of futile character. The Mother is a play in one act by Olive Lethbridge, acted by H. P. Owen and Mabel Mannering. In this sketch the mother sacrificed her husband, whom she had discovered to be a thorough-going scamp, to her son, whom she did not wish contaminated by such parental influence. She surrendered her husband to the wardens pursuing him from the prison from which he had escaped. This is rather more worthy than its successor, Lady Venborough's Vow, a three-act play by Elisabeth Mary Thorpe. Lady Venborough, after the demise of her excessively commonplace husband, discovered some poems which she thought had been written by him, and which established him as a genius in her eyes. As a sort of expiation, she devoted her life then to assisting the unrecognized geniuses of the world, all of whom turned out to be imposters. The poems ultimately proved to have been written by a friend of the late Sir Charles Venborough, so the widow was deprived of even her harmless and foolish devotion to genius. In this cast were W. Henry Hargreaves, Ivan Firth, Claude Vernon, Richard Coke, Charles Roberts, Lawrence Groves, Guy Leigh-Pemberton, Dudley Bishop, H. E. Coleridge, Mara Maltby, Christine Raynor, Mildred Orme, Lillian Revelle, Mildred Orme.

Jack Frost, or The Reformation of the Pole, was presented on Oct. 14 at Bayswater for stage right purposes. It is a musical fantasy, the book by Silas Darke and F. Neville Piggott, and the score by E. P. Ornstein.

Adeline Genee is passing through London with her husband, Frederick Isitt, on her way to America, after a short tour of the English provinces. She returns to the Coliseum in London next Summer.

Arthur Bourchier announces that the £4,650 netted by the coronation gala performance will form the King George Pension Fund, to be applied to the assistance of actors of recognized standing who are in pecuniary straits.

Oscar Asche and Lily Brayton begin their Australian tour on April 6, with the performance of Kismet at Melbourne. The repertoire will also include a spectacular revival of Antony and Cleopatra, an Eastern drama called Mecca, and a play about Mary, Queen of Scots. They leave England Feb. 2, not to return until September, 1913.

J. A. E. Malone, who has returned from staging The Quaker Girl in America, speaks highly of David Belasco's stage management of The Woman, and of the whimsical comedey of Excuse Me.

The Concert has only another week to run at the Duke of York's. The Chocolate Soldier, although still doing well at the Lyric, will probably soon be followed by a revival of Die Fledermaus, which is in process of preparation. It is a new adaptation by Gladys Unger. P. Michael Faraday, the lessee of the theatre, also is planning to produce his own musical comedy, Love and the King, the book of which is by Frederick Fenn.

During the Christmas holidays, Sir Herbert Tree will produce The Forest of Wild Thyme at His Majesty's. The author, Alfred Noyes, has another drama called Sherwood, which Sir Herbert also has in mind.

At the Empire, a burlesque ballet called New York is attracting crowds. It satisfies the British notion of the American metropolis, although one can hardly speak of it as a reproduction of contemporary life in that city. Independence Day is celebrated at the wharf, and in the Excelsior Roof Garden by Bowery toughs, negro dancers, English dukes, American heiresses, Dutch clog dancers, Russian dancers and redskins, not to mention other creatures supposed to swarm through Fifth Avenue and the Gay White Way.

JASPER.

FAR AWAY FROM LIFE.

Joseph Medill Patterson Scores the Artificiality of "Working Girl" Plays.

To the Editor of THE DRAMATIC MIRROR:

Sir.—I have seen five plays about working girls this year, The Woman, A Grain of Dust, Maggie Pepper, Bought and Paid For, Rebellion. The last named lasted one day less than two weeks in New York, owing in part at least, to the slating it got from the critics. A Grain of Dust has had a satisfactory run in Chicago, but has not yet come to New York. The other three working girl plays have all enjoyed, so I understand, considerable metropolitan prosperity.

In all of these plays named, except Rebellion, the working girl heroine marries a millionaire. That is out of five wage-earning American young women drawn this season by our theatrical "art," four are represented as finding ultimate happiness in the courtship of a plutocrat.

It is well-known that not four out of five working girls marry millionaires. I should feel quite sure that not four in five thousand, perhaps not four in fifty thousand working girls marry millionaires.

In other words in so far as our stage purports to represent the lives of working girls and millionaires, it lies about them.

Well, the manager says, it has got to lie about them and about most everything else, in order to draw. That is probably true. But I believe it should endeavor to lie less and less each year about life. I think the critics of this city and other cities should try to do something like the work Shaw did in England in the 90's—namely to laugh some of the honest and most conventional lies out of existence. They should guard against the confusion in which some of them seem to be and learn to distinguish between the overcoat and the body of a dramatic piece. A real switchboard on the stage in a play about a telephone girl, does not make such a play "realistic," if the telephone girl herself is contrary to the accumulated experience of two and a half decades, in reference to the species of telephone girls.

Yours respectfully,
JOSEPH MEDILL PATTERSON

THE PHILHARMONIC.

In Carnegie Hall, Sunday afternoon, the New York Philharmonic Society gave the opening concert of its Sunday subscription series. Efren Zimbalist was soloist, playing the Tschaikowsky Violin Concerto, which, in Europe has proven one of his most popular offerings. Other numbers on the programme included Weber's Overture, Euryanthe, Svendsen's Legende for Orchestra, Zorahayda and Goldmark's popular Rustic Wedding symphony. There will be no Thursday evening and Friday afternoon Philharmonic concerts this week, as the Orchestra will be on tour, appearing in Springfield, Providence and Boston, with Madame Gadski as soloist. On Sunday afternoon, Nov. 12, in Carnegie Hall, Josef Stransky will offer a special all-Wagner programme, in which the German tenor, Ludwig Hess, will make his New York debut. This concert will be an "extra."

PARIS THEATRE BURNED.

The Théâtre Alhambra, in the Rue de Malte, Paris, was destroyed by fire after the performance last Wednesday night. Nobody was injured.

Hall, N. Y.

ELISE SCOTT
In "Speed"

White, N. Y. Arthur Lewis Mary Mannering Lewis Waller Eben Plympton

Count Anteoni Dismisses the Sand Diviner

IN "THE GARDEN OF ALLAH," AT THE CENTURY THEATRE

PLAYS OF THE WEEK

(Continued from page 7.)

The Viennese Operatic Company capped off its several capital productions of the past few weeks by what was its best performance to date on Wednesday last, when Die Dollarprinzessin (The Dollar Princess) received its initial presentation in its original language in this country to a crowded and enthusiastic audience. It scored notably, book and music sharing equally in the success. Leo. Fall's entrancing music with its insidious swinging refrains, popularized itself two seasons ago, when we were introduced to an Americanized version of the operetta, while the book itself made American by an Englishman did not then seem to please; this defect was offset by the charm of Fall's music. In its original shape, as played at the Irving Place Theatre, the story of the trust magnate, John Couder, his daughter Alice, his niece, Daisy, and their stormy courtships and matrimonial entanglements with Olga, a fictitious Russian countess, Fredy Wehrburg and Baron Hans is connectively and amusingly told, and provides a vehicle of sufficient merit and enough strength to stand for itself. The happy solution is brought about naturally and along logical lines. The librettists are fortunate in the selection of their composer, while the composer's efforts are enhanced by the ability of his collaborators.

The various roles received the careful attention of a talented cast, the bright particular stars of the evening being Vilma Conti and Leopold Murauer, who had the congenial roles of Daisy and Hans respectively. They infected their audience with the spirit of comedy which they exuded upon every appearance, and their happy duets were uproariously encored. Fraulein Conti is an operatic ingenue par excellence, as she has demonstrated in the various roles essayed. Grete Meyer acted with consummate dash and sang with delightful effect. Fraulein Pirk used her splendid voice to advantage, but failed to make the best of her opportunities in portraying Olga, the lion tamer.

Another characterization that met with hearty approbation was Friedrich Becker's sterling performance as the multi-millionaire. He carried out his impersonation to the extent of mimicking in make-up and mannerisms a well-known Wall Street figure. His interpolated topical song was encored for several additional stanzas. Paul Verheyen was an engaging Fredy and his magnificient voice was a fine treat. Frl. Richter created many laughs as the old spinster, Miss Thompson. The chorus were again an admirable adjunct of the production, and their flawless work received the encouragement and approval of the audience.

The Dollarprinzessin will be the bill throughout this week, Wiener Blut was given on Election night, while at the matinee performance Der Doppelmensch was repeated.

DALY'S—THE WHIRLWIND.

Drama in three acts, by Henri Bernstein. Revived by Liebler and Company, on Nov. 3.

Baron Lebourg	Emmett Corrigan
Robert de Chaceroy	Edwin Arden
Henri Lebourg	Charles Francis
General Duc de Brial	Ben Greet
Comte de Brechebel	Wilfred Forster
Bragelin	Sydney Herbert
Monsieur de la Vieilarde	Edgar Lester
Francois	Percival Vivian
Servant at Lebourg's	Thomas S. Louden
Helene de Brechebel	Madame Simone
Baronne Lebourg	Louise Rial
Marquise de Doullence	Helen Weathersby
Madame de Thisleux	Grace Halsey Mills

Possibly because American critics charged her with a lack of emotional power, or possibly because she has always played Helen de Brechebel more tempestuously, Marie Louise Voysin, Madame Simone, gave us more avert emotion in The Whirlwind than in The Thief. At any rate, the doubt of her ability in this direction is dissipated by her performance. It is not the full-throated, sweeping passion to which some American actresses have accustomed us, but rather a brilliant, stacatta excitement, effective through its speed more than through its volume. One of her favorite devices is to work up a brief, impetuous climax, and to snap it off short with a vivid, sharp return of quiet self-possession. No actress on the American stage has the facility, the ease, and the naturalness of Madame Simone in employing such contrasts, and it gives to her delineation a tingle that keeps attention wide awake. This method won a hearty round of applause in the second act, when Helene finally declared to her father that she must have 65,000 francs in order to save her lover, Robert de Chaceroy. Not only in speaking her lines, but also in pantomime, she showed conclusively her ability to express emotion. In the first act, her attitude and gesture when Robert refused to accept money from her to pay his gambling debts, was the very picture of anguish and despair. Properly enough, Madame Simone embellishes her role with Gallic electricity, instead of Anglo-Saxon thunder, yet Helene's grief upon the realization of her failure to keep Robert from shooting himself, is none the less poignant, just as her icy dismissal of Henri in the second act, when she comprehends the infamous condition he would make if he is to raise the necessary loan for her, is none the less affecting. Her sins of commission are negligible—an occasional tendency to play to the audience instead of to her vis-à-vis, and an artifical "oh" to express her frenzy. What some of the audience may consider her sins of omission—her failure to overwhelm one by fathomless depth of power—is more likely to cause a popular discount of her work; but it is time for Americans to realise the essential difference of her methods and ability, and to admire and applaud her polish and her elegance.

Madame Simone is unfortunately set in an inferior environment, for not a single member of the supporting cast made his work conform in style to that of the French actress. The rest were as rough as if they had been sandpapered, or hopelessly commonplace. Edwin Arden, in spite of his evident intelligence and ability, played with raw energy and not with courtly finesse befitting the scion of an ancient family. He never got away from the American to the French histrionism, and although his work was more than admirable in his way, it did not precisely fulfill requirements. Charles Francis and Sydney Herbert approached closer to consistent support, although they did not color their roles as much as one would have wished, possibly because the roles were short and gave no great scope. Emmett Corrigan also gave a good impersonation, but an American one at that. Through much of the second act, his lines amused the audience considerably, although it does not seem probable that they were written with that intention. The rest of the cast were lay figures.

The Bernstein dramas are brilliant and mentally stimulating; they give one something to think about, although they do not induce smug complacency of mind. Consequently, the opportunity to see an actress of Madame Simone's talent in a play of The Whirlwind's quality, should be considered an unusual treat.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The cast for Two Little Vagrants was: Georges D'Armont, Theodore Friebus; Robert D'Albert, Julian Noa; Le Renard, John T. Dwyer; Brisquot, Harry Huguenot; Mons De St. Henri, Jack Bennett; Mulot, Edmund Soraghan; Fadart, Harry Huguenot; Goguelu, Jack Bennett;

Dr. Verner, William H. Evarts; Superintendent, John Davies; A Patient, Frederick Johnson; A Sexton, William H. Evarts; A Gendarme, John Davies; A Servant, Frederick Johnson; Helene D'Armont, Priscilla Knowles; Carmen De St. Henri, Florence Short; Claude, Annie Blancke; Fanfan, Angela McCaull; Zephyrine, Kate Blancke; Sister Simplice, June Barrett; Marianna, Marie Taylor; and Little Fanfan, Florence Moore. Angela McCaull deserves praise for her work as Fanfan. The other favorites were well received. The play was elaborately staged. This week, Henry Arthur Jones's The Silver King.

ASTOR.—Raymond Hitchcock opened in The Red Widow at the Astor, Monday night. In the company are: Sophye Barnard, Gertrude Vanderbilt, Joan Newcombe, Clara Schroder, Augusta Lang, Theodore Martin, Joseph Allen, Harry Clarke, George E. Mack, Lincoln Plumer, Stanley Fields and a singing and dancing chorus to the number of eighty. The production will be reviewed in THE MIRROR next week.

EMPIRE.—John Drew will close in The Single Man, Dec. 2, and on Dec 4, Ethel Barrymore will open in The Witness for the Defense.

GERMAN COMEDY.—The bill at the old Berkeley Theatre was changed last Tuesday to Der Pastor Rieke.

GLOBE.—Marguerita Sylva will close Saturday night. The Dreyfus-Fellner Company announces the opening of the new American musical comedy, The Three Romeos, at this house beginning next Monday. The book and lyrics of the new piece are by R. H. Burnside, who staged it; the music by Raymond Hubbell. Prominent in the cast will be: Georgia Caine, William Danforth, Elita Proctor Otis, Fred Walton, Fritz Williams, Edward M. Favor, Shirley Kellogg, Vivian Rushmore, Alfred Kappeler, and Mabelle Baker.

LIBERTY.—The Littlest Rebel will open at the Liberty, Nov. 13. In the cast are Dustin and William Farnum, the stars; William B. Mack, George Thatcher, Percy Haswell, Mary Miles Minter and Mamie Lincoln.

LYRIC.—Fritzi Scheff closed Saturday night. Monday night the Chicago Drama Players opened with Ibsen's The Lady from the Sea, the offering for the first half of the week. The cast is Doctor Wangel, Donald Robertson; Ellida Wangel, Hedwig Reicher; Boletta, Barbara Hall; Hilda, Rennee Kelley; Arnholm, Lionel Belmore; Lyngstrand, Hylton Allen; Ballested, Edward Emery; A Stranger, Sheldon Lewis. Moliere's The Learned Women (Les Femmes Savantes), will open Thursday night with the following cast: Chrisale, Donald Robertson; Philaminte, Charlotte Granville; Armande, Effie Shannon; Henriette, Rennee Kelley; Ariste, Herbert Kelcy; Belise, Mrs. Eugenie Woodward; Clitandre, Fred Eric; Trissotin, Edward Emery; Vadius, Sheldon Lewis; Martine, Alice Cocourn; Lepine, Frank Hardin; Julien, Hylton Allen; A Notary, Lionel Belmore. Both plays are wholly new to New York audiences. Reviews will be carried in THE MIRROR next week.

MANHATTAN OPERA HOUSE.—The repertoire for the first two weeks of the Sothern and Marlowe engagement is: Nov. 8, matinee, As You Like It; Nov. 8, 9, 10 and 11, matinee, Macbeth; Nov. 11, evening, Taming of the Shrew; Nov. 13, 14 and 15, matinee, Merchant of Venice; Nov. 15, evening and Nov. 16, Romeo and Juliet; Nov. 17, Macbeth; Nov. 18, matinee and evening, Hamlet.

METROPOLIS.—The cast for the Cecil Spooner Stock company in The Dairy Farm was: Nathan Newkirk, Rowden Hall; Elias Pleugh, Hal Clarendon; Squire Hurley, Howard Lang; Jehu Sparmley, Philip Leigh; Deacon Shears, James Flanagan; Joel Whitbeck, L. J. Fuller; Simon Krum, Darrel Vinton; Bob, Hulbert Colby; Amos Vanbeck, Harry Fisher; Sheriff, Albert Gardner; Eunice Jane Perkins, Gertrude Maitland; Sarah Newkirk, Retta Villiers; Minty Whitbeck, Ricca Scott; Hannah Lize Shears, Loretta King; Mrs. Shears, Elizabeth Birnton; Old Mary, Violet Holliday; Lizzie, Vera Presnail; Lena, Lillian Warren; and Lucy, Cecil Spooner. This week, Paid in Full is the bill.

PROSPECT.—The cast for Zaza last week was: Bernard Dufrene, Paul McAllister; Duc De Brissac, Edwin B. Bailey; Jaques Rigault, Harmon McGregor; Cascart, Lawrence Dunbar; Hector Blac, Elbert Benson; Brigard, Henry Sharp; Mounet-Pombla, Jerry Broderick; Joly, Cecil Owen; Criquet, Alec Frank; Rosa Bonne, Margaret Lee; Madame Dufrene, Kate Cunningham; Lisette, Carrie Florence; Toto, Eleanor Goodspeed; Alice Morel, Sue Fisher; Florianne, Kathleen Barry; Lolotte, Florence Carrette; Juliette, May Scully; Leonie, Constance Charles; Niniche, Dorothy Dare; Nathalie, May Anderson; Liseron, May Kelly; and Zaza, Irene Timmons. Mr. McAllister and Miss Timmons were very successful in the play. This week, Alias Jimmy Valentine.

WEST END.—Madame X returned to the West End Theatre last week and large audiences were in evidence during the engagement. In the cast Byron Douglas, Helen Courtney, E. D. Guise and Adeline Dunlap were the recipients of appreciative applause. This week, Henrietta Crosman in The Real Thing.

WINTER GARDEN.—The new production at the Winter Garden will open Nov. 15. In addition to Mlle. Deslys and Annette Kellerman, the leading members of the organization will be Stella Mayhew, Dorothy Jardon, Mlle. Dasie, Belle Baker, Harry Fisher, Al. Jolson, Frank Tinney, Melville Ellis, Lydia Barry, Barney Bernard, Billie Taylor, May West, Clarence Harvey, the Gordon Brothers, Los Malaguent and Sig. Bonfiglio. In addition to the vaudeville operetta, Vera Violetta, and Undine, the sylvan pantomime in which Annette Kellerman is to be seen, the entertainment will also include a spectacular ensemble ballet and an extraordinary aggregation of specialities.

IDA FULLER RETURNS.

Ida Fuller, the dancer, accompanied by five English dancing girls and four electricians, arrived on the *Campania* from London last Saturday. Since Miss Fuller's latest appearance in this country she has played extensive engagements in England, France, Germany and South America in her spectacular dances, Love's Awakening, Nymphs of Niagara, and Imps of the Inferno, using electrical apparatus, which she was one year in perfecting and which is patented in all countries. After playing a limited number of vaudeville engagements, Miss Fuller contemplates producing at some New York theatre a new spectacular play. Miss Fuller not long ago won a suit against the Emperor of Germany, having received 30,000 marks as damages for the use of her fire scene in the opera of Faust at the Royal Opera House, Berlin.

A RELIC FOUND BY SOTHERN.

E. H. Sothern found in an old copy of Lamb's "Tales From Shakespeare" last week a newspaper clipping containing a letter from Charles Reade to Mayor Cooper of New York, dated, Oct. 27, 1880. The letter was to inform the Mayor that the writer was sending some slips from the Shakespeare Mulberry tree at Stratford-on-Avon. The cuttings were turned over to the Park Commissioner, and an effort is now being made to locate the trees in Central Park, where the slips were to have been planted. The original tree in England has since been cut down by a vandal who was driven out of Stratford.

E. M. HOLLAND HURT BY FALL.

E. M. Holland, the well known actor, plunged down the elevated railway stairway at Clark and Lake streets, in Chicago, just before the performance of The Grain of Dust last Tuesday night, breaking his left arm. He was rushed to the Hahnemann Hospital, where physicians reported that it will be several weeks before he can appear again. He has been acting with James K. Hackett at the Powers Theatre.

GRAFT FAILS IN PHILADELPHIA.

Graft, by William Browne Meloney, formerly executive secretary to Mayor Gaynor, was withdrawn from the Walnut Street Theatre Saturday night, the management deciding it would be better to close the theatre than continue the play. The Walnut will remain closed until Manager Henry B. Harris can present the Howard farce, Snobs, with Frank McIntyre as the stellar feature.

OCEAN TRAVELERS.

Florence Edney, who has recently been playing Miss Merk in the London production of The Concert, returned on the *Oceanic* on Nov. 1.

The *Kronprinz Wilhelm* brought Herman Jadlowker, tenor; Theodora Orridge, an English contralto; Albert Reiss, tenor; and Basyl Ruysdael, the American basso, all members of the Metropolitan Opera Company.

Otis Skinner returned to New York last week on the *Minnetonka*, and will soon begin rehearsals of Kismet, which Harrison Grey Fiske and Klaw and Erlanger are to produce.

Walter C. Jordan, of Sanger and Jordan, sailed on the *Mauretania* for London. After a short stay in London, during which Mr. Jordan will overlook the theatrical productions that he has under contract for the coming season, he will visit Paris, Berlin and Vienna. With Mr. Jordan was C. Haddon Chambers.

Madame Tetrazzini and Ivan Caryll were passengers on the *Amerika*, which sailed for New York last Friday.

THE STAGE BIRTHDAY CALENDAR

MARIE DRESSLER

November 8.

LUCILLE LA VERNE, last seen on Broadway in Seven Days, will probably soon appear in her own dramatization of Will N. Harben's novel, "Ann Boyd."

ROBERT HOMANS, who originated the role of Bread in The Blue Bird, and now a member of the Princess Theatre Stock, Des Moines.

MARY ELIZABETH FORBES, formerly with James Neill and James K. Hackett and last season in Thais.

November 9

MARIE DRESSLER, now touring for her third season in the Lew Fields production of Tillie's Nightmare.

FRED TERRY, English actor-manager who made such a fine impression here last season in The Scarlet Pimpernel and Henry of Navarre.

ROY FAIRCHILD, whose name appears most frequently in the casts of Liebler productions, and who recently was seen on the road in The Fatted Calf.

MAUD DURBIN, who left the stage in 1903, at which time she was appearing in the support of her husband, Otis Skinner, in The Harvester.

J. M. FEDRIS, long identified with the managerial end of the stage, most often with either Frohman or Brady attractions.

ROBERT PATON GIBBS, now playing his third consecutive season in the role of Noel in Madame X.

ANNA FORD, who has appeared in the support of Marie Cahill in The Boys and Betty and Judy Forgot.

JESS DANDY, long identified with The Prince of Pilsen, and now playing at the Broadway Theatre in The Never Homes.

November 10.

IRMA LA PIERRE, now in her second season as Anne Brown in Seven Days.

GWENDOLYN VALENTINE, who gives a rarely beautiful and inspired portrayal of the dimcult role of Water in The Blue Bird.

MAUDE ODELL, whose versatile talents last season were devoted to Con and Co. and The Paradise of Mahomet, being most successful in the latter.

MAUDE TURNER GORDON, touring the Pacific Coast w'th H. B. Warner in Alias Jimmy Valentine, her third season in this piece.

ANNA L. BATES, well known as a character actress in stock; seen on Broadway two years ago in The Florist Shop.

WINSTON CHURCHILL, four of whose novels have been dramatized for stage use, Richard Carvel, The Crisis, The Crossing, and Mr. Crewe's Career, and who turned dramatist once himself, being responsible for The Title Mart, produced at the Madison Square Theatre.

November 11.

MAUDE ADAMS, now in her fourteenth year as a star, touring this season in her elaborate production of Chantecler.

MARY RYAN, who plays delicate ingenue roles so charmingly, lately seen in Brewster's Millions and The Fortune Hunter.

MARY FABER, now playing the role of Asta in Little Eyolf, in support of Alla Nazimova.

AMANDA HENDRICKS, lately seen in the cast of The Time, the Place and the Girl.

November 12.

WILLIAM COLLIER, who has proven a most profitable star, under the guidance of Lew M. Fields, and who will shortly be seen in New York in his latest play, Take My Advice.

MARIE BATES, now in her thirteenth consecutive season under the direction of David Belasco, and her tenth year in David Warfield's company, with whom she is now appearing in The Return of Peter Grimm.

GEORGE PRIMROSE, whose name has been synonymous with minstrelsy these many years, now being a vaudeville headliner.

GWENDOLYN PIERS, seen with Julia Marlowe, the Friend Stock, Payton Stock, The Spendthrift, and until a fortnight ago on tour in He Fell in Love with His Wife.

FRANCIS MCGINN, who has been playing in Chicago and the Middle West with Thomas W. Ross in An Everyday Man.

NENA BLAKE, whose latest appearance on Broadway was at Wallack's with Mabel Hite in A Certain Party.

EDWARD ELLIS, with a trio of pronounced personal successes to his credit, The Traveling Salesman, The Fortunt Hunter, and Get-Rich-Quick Wallingford.

FREDERICK ROLAND, for the past three years seen with E. H. Sothern and Julia Marlowe in their Shakespearean repertoire.

MAX S. WITT, the well-known song writer and composer of the scores of two musical pieces, A Son of Rest and The Duke of Duluth.

BERT WILLIAMS, the most entertaining member of his race in the world, now with The Follies of 1911.

November 13.

JOHN DREW, whose nineteenth consecutive year as a Charles Frohman star is devoted to A Single Man, by Hubert Henry Davies.

DAISY LOVERING, who used to play ingenue roles so charmingly, but retired from the stage several years ago, when a member of the Alcazar Stock, San Francisco, and now makes her home in that city.

HENRY KOLKER, who added immeasurably to his artistic stature by his work this season in a stellar capacity in The Great Name.

HERBERT STANDING, clever character actor, now maintaining his usually fine standard with George Arliss in Disraeli.

ANNE MEREDITH, who hopes to forget her earlier experience this season in What the Doctor Ordered by scoring a personal success with Margaret Illington in Kindling.

EDWARD DONNELLY, recalled in support of James K. Hackett and William H. Crane, and this season with Mrs. Fiske in The New Marriage.

THURLOW WHITE, leading man of the Thompson-Woods Stock, at Hathaway's Theatre, Brockton, Mass.

FLORENCE E. MOORE, of the team of Montgomery and Moore, who enjoy high favor with vaudeville patrons.

W. H. ST. JAMES, recently seen on tour with Thomas W. Ross in An Everyday Man.

WILLIAM COLLIER

November 14.

HENRY CLAY BARNABEE, the veteran comic opera favorite, whose name and fame will always be associated with the Bostonians.

OLIVER DOUD BYRON, seen last season with Marie Doro in Electricity, and for a long time on tour in The Lion and the Mouse.

EUGENE O'BRIEN, recalled in The Thief, The Builder of Bridges, Mid-Channel, and Trelawny of the Wells, and now playing in The Million.

WILLIAM S. LYONS, now playing his second year in the part of Tom Harbison in Seven Days.

ADELE CLARE, the favorite character actress, seen for four years with William H. Crane in Father and the Boys.

EDWARD A. CLARK, who has been a pronounced favorite in various Hippodrome productions for some years.

LAWRENCE COMER, still popular on tour in Miss Nobody from Starland.

HENRY RUSSELL, the grand opera impresario, the head of the Boston Grand Opera forces.

HARVEY J. O'HIGGINS, the well-known writer, who put the play A Grand Army Man into novelized form.

JOHNSON BRISCOE.

DEATH OF KYRLE BELLEW.

The End of a Long and Interesting Career on the International Stage.

News was received in New York on Nov. 1, of the untimely illness of Kyrle Bellew, who started out this season for a Western tour in The Mollusc, a comedy by Hubert Henry Davies. He was attacked by pneumonia at Salt Lake City, and his illness necessitated the cancellation of engagements after the opening night in that city. Dr. Clarence Snow, who attended Mr. Bellew at the Hotel Utah, announced that as the actor was in good physical condition, he entertained every hope for Mr. Bellew's recovery in a month or six weeks. The doctor's preliminary statement, however, proved too hopeful, for on the morning of Nov. 2, Kyrle Bellew succumbed to the acute malady. The body was brought to New York by the disbanded company, where the actor made his home. He was unmarried, and is survived by one sister, known as Sister Monica, who is in the Convent of Poor Clares, London.

From Rev. J. C. M. Bellew, well-known in England as a Shakespearean reader as well as a minister, Harold Kyrle Bellew inherited his taste for the stage, and before his twentieth birthday, he had made his debut on the stage, in the profession for which his father is said to have been admirably fitted. Previous to the Oxford movement in 1869, which resulted in the resignation of Rev. J. C. M. Bellew from the Church of England and in his entrance of the Roman Catholic Church, the minister had wished his oldest son, who was born on March 28, 1855 in Calcutta, during his father's career as chaplain in India, to study for the ministry, but after acquiring an education in England, the boy entered the merchant marine, following in the footsteps of his maternal grandfather, Admiral Kyrle.

Leaving the navy at the urgent advice of his father, a move of which he ever afterwards spoke regretfully, Kyrle Bellew set out in 1871 on an Australian lecture tour, which ended in an expedition to the new gold diggings at Yugilvar Reefs. For three years he led a roving, picturesque existence, sometimes in affluence and oftener in poverty, trying his hand at gold digging, wood cutting, boat building, sign painting and eventually acting. After his professional debut as Eglinton in Turn Him Out, the young actor remained at Solferino for several months, playing all sorts of roles from farce to tragedy, until his restless spirit and the death of his father drew him back to his English home in 1875.

In August of that year, he made his first appearance on the English stage as Woodstock, supporting Helen Barry in Clancarty, a play which was written by his father's old friend, Tom Taylor. His repetition of Eglinton Roseleaf at the Park Theatre, London, on Oct. 16, 1875, led to his engagement to play under Buckstone's management at the Haymarket, where he speedily became leading man and one of the most popular young actors in town. Except for a short engagement at the Prince of Wales, he remained three years at the Haymarket, supporting Adelaide Neilson in Anne Boleyn, Measure for Measure, The Lady of Lyons, and other plays, and appearing in the original cast of Gilbert's Engaged. Subsequently he joined Henry Irving at the Lyceum in 1878 and Marie Litton's company at the Imperial, obtaining a wide command over a varied repertoire with such actors as Phelps, Farren, Brough, Vezin, Ryder, and Mrs. Sterling. To his industrious study during these years, he attributed his knowledge of theatrical technique, which gave him his rank in the first class of actors. At the Prince of Wales' in 1884, he played Prince Philamir in The Palace of Truth, Humphrey Goddard in Breaking a Butterfly, Gilbert Vaughan in Called Back; and at the Olympic in 1885, he played Hubert Graham in In His Power, and Carlos Merle in Heartless.

Although Kyrle Bellew visited America in 1882, he did not appear on the American stage until 1885, when Lester Wallack engaged him as leading man. Besides repeating In His Power and other plays for which he was known in England, his repertoire during two seasons at Wallack's included The Rivals, The Busybody, Hoodman Blind, Valerie, Sophia, Harvest, The School for Scandal, Harbor Lights, The Dominie's Daughter, Old Heads and Young Hearts, and The Romance of a Poor Young Man. This last play ended the career of the famous Wallack company.

From 1887 onward, Bellew played alternately in England and America, with extensive tours to Australia, India and other British colonial possessions. After a short run at the Gaiety, London, in Civil War, in 1887, Henry E. Abbey engaged him as leading man for Mrs. James Brown Potter, with whom he played in nearly all parts of the globe where English is understood. This tour is recalled as one of the unique events of stage history, for although other actors have traveled far and wide, they have hardly met with such brilliant success. After the production of his own Hero and Leander, at the Shaftesbury, London, in 1892, and his appearance in The Lights of Home, at the Adelphi, he and Mrs. Potter played together again until 1898 in such dramas as Charlotte Corday and Fancillon.

After The Jest at the Criterion in 1898, Robespierre at the Lyceum in 1899, and The Ghetto at the Comedy, he spent another year in the Australian gold fields, realising considerable money from his investments there. He returned to the stage, however, in 1902, playing A Gentleman of France with much popular approval through America. Then came his first connection with the "all-star" casts, the revival of Romeo and Juliet, which after a season in The Sacrament of Judas, was followed by The Two Orphans and She Stoops to Conquer.

His two most popular plays of recent years were Raffles, produced in 1903, and The Thief in 1909. Raffles has never ceased to draw the populace, and only last season, after the failure of The Scandal, Charles Frohman revived the play with Bellew in the title-role. It played to crowded houses, both in New York and on the road. Less important plays in which he has starred lately are The Girl Raffles, The Taming of Helen, Builder of Bridges, and Brigadier Gerard.

In the death of Kyrle Bellew, the profession suffers a distinct loss, for he was a man of fine instincts, of quick intelligence, and of courtly bearing, as well as an actor of unusual taste, of graceful ease, and of varied abilities. His keen intuition for natural effectiveness made him a romantic actor, who leaves behind an enviable histrionic reputation.

The funeral took place at the Church of the Blessed Sacrament, Broadway and Seventy-first Street, at 10 o'clock Monday morning. The interment will be private.

CHARLES FROHMAN LEASES THE LYCEUM.

Daniel Frohman, who is the owner and has been the manager of the Lyceum Theatre, has ceased his direct management of the house, so far as plays are concerned. He has rented the theatre to his brother Charles, who will pay an annual rental and will use the theatre for his own attractions, in connection with his management of the Empire, Knickerbocker, Criterion and Garrick. Daniel Frohman thus becomes his brother's landlord, and he will retain his suite of offices in the building, from whence he will direct his own enterprises. This arrangement will not bar him from presenting plays himself in the Lyceum Theatre.

When Daniel Frohman built the Lyceum Theatre, he had intended it as a home for a permanent Stock company. But theatrical conditions had altered and such a plan did not appear to him feasible. So he devoted the house to productions and stars, principally those of Charles Frohman. The theatre was inaugurated Nov. 2, 1903 by E. H. Sothern in The Proud Prince. Engagements have been played there by Sir Charles Wyndham, William Gillette, Mrs. Fiske, Ethel Barrymore, and Billie Burke. In fact, since she became a star, it is here Miss Burke plays her annual engagement. Several of the big successes have been The Thief, with Kyrle Bellew and Margaret Illington, and The Lion and the Mouse.

CLOSING ATTRACTIONS.

Numerous theatrical offerings of the Autumn in New York and elsewhere are already finding their way to the storehouses. Among them are The Arab, which will finish its short career at the Grand Opera House on Nov. 11; the musical review from the Winter Garden, which closed on the same date in Philadelphia; Judy O'Hara, which sank under its own weight on Oct. 28 in Missouri; A Man of Honor, which weathered Chicago indifference for only a fortnight; Speed, which also fell by the way in Chicago on Oct. 28; and Barriers Burned Away, which was entirely consumed at Uniontown, Pa., on Nov. 4. Don, The Nest Egg, and The Family, survivals from other seasons, have also come to a close. Most of these plays are being permanently abandoned, but Judy O'Hara will be reduced in size to proportions befitting one-night stands. For The Nest Egg, Zelda Sears has already chosen a successor, The Big Sister, by Bayard Veiller.

CHANGE AT THE ACADEMY.

William Fox is to put a row of shops in the Fourteenth Street face of the Academy of Music, and the theatre is to be refitted with a new stage and furnishings at a cost of $118,000.

REFLECTIONS.

The benefit performance which Douglas J. Wood has arranged for the Bide-a-Wee Home for Friendless Animals will be given under the patronage of Mrs. George J. Gould, Mrs. Stuyvesant Fish, Mrs. Orme Wilson, Mrs. James Speyer, Mrs. John Jacob Astor, Mrs. Ben Ali Haggin, Mrs. Henry L. Burnett, Mrs. Elmer E. Black, Mrs. George G. Heye, T. J. Oakley, Mrs. Eastman Johnson, Mrs. A. Van Tassel Billingham and Mrs. Alfred R. Conkling at the Thirty-ninth Street Theatre on Friday afternoon, Nov. 17, at 2:30. The play will be The Drone, by Douglas J. Wood and Guy Bolton. In the cast are William McVey, Herbert Yost, Harold Howard, Harry Dornton, Douglas J. Wood, Edna Phillips, Christine Norman, and Eleanor Hicks. The play will be staged with the assistance of Robert Milton, general stage-manager for the Shuberts.

Julius McVicker, lately seen in Next, at Daly's, was married to Mrs. Alanson Sumner at the Little Church Around the Corner last Tuesday by the Rev. George C. Houghton. Mrs. Sumner was the widow of a wealthy Standard Oil magnate, who died last year. Mr. McVicker has been leading man with Lulu Glaser and Lillian Russell.

Mikail Mordkin has thoroughly recovered from his recent operation, and is now appearing with the Imperial Russian Dancers.

Jeanne Maubourg was married Nov. 1, to Claude Benedict in Jersey City. Madame Maubourg is one of the contraltos at the Metropolitan, and her husband is a French vaudeville actor. His name in private life is Bédé.

Richard Harding Davis has written a four-act play for Eva Fay, lately appearing on the Keith circuit in vaudeville. The play concerns second sight, and will probably be produced by Vaughan Glaser.

The rumor was revived last week that Augustus Thomas would direct the new New Theatre. Mr. Thomas said in regard to it: "I have not accepted the directorship of the New Theatre. The misconception that I have done so is, perhaps, due to the fact that its founders are complimentary enough to still ask my opinion upon some of their plans."

In a few days William A. Brady will have a playmate at French Lick Springs, for George C. Tyler is making ready to join him at that gay resort, where the principal pastime is the consumption of warm water, of a quality suggesting that the founders of the place overlooked something in selecting a name for it. The European custom of affixing the word "Bad," as in the case of Bad Nauheim, in some way escaped the discoverers of French Lick.

Heinrich Hensel has been engaged for Wagnerian tenor roles at the Metropolitan Opera House and will sail from London on the *Lusitania*, Nov. 29.

Madame Johanna Gadski gave a song recital at Carnegie Hall yesterday (Tuesday) afternoon, with Edwin Schneider at the piano.

Mrs. George Felix (Lydia Barry) reported to the police of the Bath Beach station Sunday that her home, at No. 77 Bay Thirty-second Street, Bensonhurst, had been robbed of bric-a-brac and jewelry valued at $5,000. The robbery occurred during the last week while Mr. and Mrs. Felix were absent.

The management of the Bijou Theatre announces that the opening of The Strugglers, scheduled for Monday night, has been indefinitely postponed.

On account of the retirement of Edgar Selwyn from the stage Mr. Edeson will give up The Cave Man and assume the leading role in The Arab on Nov. 20, going on tour. Mr. Selwyn will spend the Winter in Algiers, accompanied by Mrs. Selwyn (Margaret Mayo).

At a meeting of the Treasurers' Club of America, held at the Metropolitan Opera House Sunday, officers were unanimously elected. James H. J. Scullion, of Wallack's Theatre, is the new president.

Charles Dillingham has arranged to transfer Uncle Sam from the Liberty to the Gaiety Theatre after this week.

For the first time in her career as a star, Henrietta Crosman, after the holidays, will begin a tour of the Southern States, in The Real Thing.

Alexandra Baldini was married to Theodore at the Russo-Grecian church in San Francisco, on Oct. 26. They are appearing in Gertrude Hoffmann's company of Russian Dancers.

NEW THEATRE IN THE BRONX.

The Bronx is to have another theatre, according to the announcement made by the Bimberg-Weller Amusement Company, which has obtained title to property in Prospect Avenue, near 163d Street, and will break ground for the new building within a month. Associated with the company in the new enterprise is Alfred Lewin. Mr. Bimberg said that it was planned not only to put up a modern theatre, but to present Broadway attractions. There will not be a stock company. The new building will cost $240,000.

COMOEDIENHAUS HAS FIRST NIGHT.

Der Jubilaeumsbrunnen (The Memorial Fountain), a German play by Walter Bloem, had its first performance here at the Deutches Comoedienhaus, formerly the Berkeley Theatre, Saturday night. It is a modern play in which the little affairs of a village are dealt with in detail. It was acted by Erna Keler, Elisabeth Ariana, C. G. Ackermann, Carl Sauermann, and Gustav Oimar.

ACTORS' SOCIETY CARNIVAL.

A Gala Night on Hallowe'en at the Rooms on West Forty-fifth Street.

That an entrance price doesn't always attest the merit of a successful social event was demonstrated at the Hallowe'en Carnival, given at the rooms of the Actors' Society of America, on Oct. 31.

The lone dime, which was exacted as an entrance fee, was sufficient to make the soiree a pecuniary success, and as for the entertainment and amusement provided, it was well worth attending. Under the careful directorship of Fannie Cannon the rooms were transformed into a veritable bazaar.

The Intellectual Nut Cracking Bureau, the Carnegie Library, and the Jenny Class Art Gallery, supervised and arranged by Francis Lewellyn and Cornelia Dean, attracted the most attention, and the Shell Game created a most favorable impression. A specimen of the witticisms used in this game is best evidenced by the repetition of one of the conundrums used: "Should Henry B. Harris retire as a producing manager, what business could he pursue successfully? He could become a florist; he could always make money with a Rose Stahl."

Pauline Seymour made an admirable sales girl at the Bargain Counter. Abigail Marshall thought that she was an expert at her original bean-picking contest, but when Walter Colligan picked sixty-five beans in one minute and a half with two toothpicks she admitted her defeat and awarded him the prize. Caroline Greenfield was so active in her campaign for the sale of the make-up box that not a visitor escaped her charming solicitation.

Miss Kingsbury was sure that Reginald Barlow was not a family man, but the accuracy with which he gave Helen's Naughty Baby the bottle made some folks rather skeptical. Anxiety for a peep into the future made the palmist glass of Miss Hartness and the fortune-telling table of May Milloy more than popular. Harriet Brent also shared in the honors of mysticism. Miss Carlton, Miss Calahan, Miss Russell, and Mr. De Laro competed for the largest sales book at the package booth.

Though the food tendered the hungry ones at the lunch counter by Louise Kent and Miss Wilson, not forgetting Cecil Magnus, seemed palatable, from the demand made upon Miss Malvesyn at the Pine Tree Inn, or to be more explicit, the cider barrel, it took an astonishing amount of apple juice to wash it down.

Miss Whitesides and Miss Fowler managed to cajole many a dime from the curious for the disclosure of the secrets of The Enchantress.

Ina Brooks seemed to be particularly proud of having the honor of being the only member who was offering something that didn't cost anything. Her souvenir caps shaded many a pretty face and adorned more than one manly brow.

Francesca Textor was credited with having supplied the costumes for the pretty gala attire of the various members who took active part.

The feature attraction was the appearance of Alethela at midnight in a dress covered with phosphorus. She foretold the fates of many, much to the amusement of the entire assemblage.

Among those who attended were: Marie Hudson, Brenda Fowler, Anne Warrington, Alice Wilson, Katherine Rober, Edith Cooke, Agnes Carlton, Nan Hewins, Zoe Tansey, Alda Woolcott, Pauline Ehrnett, Temperance Reid, Bula Jensen, Millicent McLaughlin, Clarice Lawrence, Clara Coleman, Mona Hungerford, Marjorie Davison, Thomas A. Wise, Howard Kyle, Edward Ellis, Edwin Brandt, Bert Market, Cecil Magnus, Emmet Whitney, Harry Vogel, W. E. Gladstone, Harry Botter, Harry English, Myles McCarthy, John P. Knight, Robert Lawrence, and John Boon.

BUFFALO BILL RETIRES.

Colonel William F. Cody (Buffalo Bill) retired from public life Nov. 1 at Richmond, Va. His show was sent to Winter quarters and his Indians will return to their reservations, while Buffalo Bill intends to spend his remaining years in the Wyoming Big Horn, where he spent his early life.

During a career which began as a pony express rider, led him through more Indian battles than any other living white man, and included twenty-eight years as a showman, Colonel Cody became known as one of the most picturesque figures of American frontier life.

The sobriquet "Buffalo Bill" he earned in the early sixties, when he contracted to furnish buffalo meat to the laborers who were building the Kansas Pacific Railroad, and in less than eighteen months he killed 4,280 bison.

SCHOOL FUND BENEFIT.

Arrangements are being rapidly completed for the fourth annual theatrical benefit of the Allied Societies of Temple Ansche Chesed of Harlem in aid of the school fund, which is to be held at the Broadway Theatre, New York, on the night of Sunday, Jan. 21. The theatre has been donated for this performance by Lew Fields, Lee Shubert, and Felix Isman, and already a list of stars which would be hard to duplicate have volunteered. In previous years these benefit performances have been held at the Belasco Theatre, but for this coming occasion the Broadway Theatre has been obtained, owing to its larger seating capacity. The gentlemen having the preliminary arrangements in charge are Edward Margolies, Mayer Goodfriend, Jacob Hess, and Jacob Gerston.

PROFE

Many Lawsu Caus

Mrs. Ivy B. L. E. Shrade and $500, r sylvania Rail collision whi Millstown, N.

Klaw and against the C Cincinnati U week. The a tion from pr bourg, the managers cla

A seven p to the credi in the bankr who received idend aggreg

Alfred Ed Lantetine, t was drowned brought suit *Dépêche Par* account of th that the dro

Laura Big recover her c by the late sixty per ce The bequest v and Miss Bi the release o value of the her.

Louis F. B rest last Mon tant treasurer a violation of which makes it any citizen from th... ...reason of race, color, or previous condition of servitude. Baldwin had bought orchestra seats and was prevented from occupying them by Levy. The defendant is under $500 bail.

Mrs. Edith Ellis Furness, the playwright, has brought suit against the Shuberts and Mrs. Rida Johnson Young to recover $10,000 as royalties from Mrs. Young's play, The Lottery Man. She says that it was agreed that for her work in revising plays she was to have a reasonable sum from the royalties paid to the authors, and alleges that The Lottery Man was submitted by its author in such form that she had to rewrite and revise it, after which it was produced with great success.

Edmund Soraghan, a member of the Academy of Music Stock company, through his attorney, M. Strassman, has brought suit in the City Court, for $5,000 damages for personal injuries against the William Fox Amusement Company. On Oct. 12, Mr. Soraghan, in order to go to his dressing room, was required to pass across the stage; in doing this, he fell into an open trap which was not guarded or protected, and sustained severe injuries. The Fox Amusement Company is insured against accidents, and the liability is against the insurance company.

Judge Holt has appointed Ezra P. Prentice receiver for the Simplex Home Motion Picture Company. Liabilities are $30,000 and assets $15,000. Seaman Miller was designated as special master.

Papers have been filed in Brooklyn for the foreclosure of a $64,000 mortgage, brought by the Amphion Academy Company against the Charles E. Blaney Amusement Company.

The Waldorf-Astoria Hotel Company has filed suit against Frank M. Andrews, husband of Pauline Frederick, actress, to collect $7,044 on four notes made on June 1, 1910, and payable within sixteen months. The hotel company alleges the notes are unpaid.

Charles P. Morrison and his wife, Henrietta Lee, were sustained in the Appellate Division of the Supreme Court recently, in a judgment for $6,315 against Hurtig and Seamon. The plaintiff had been engaged for two seasons in a musical comedy, Him, Me and I, and Miss Lee was discharged by the managers after a month's work, because of her refusal to appear in tights.

THEATRE OR HOTEL, WHICH?

Alexander J. Stuart, through his attorney, Ralph Wilkinson, obtained an injunction from Judge Donovan on Oct. 28 which is intended to restrain the Washington-Detroit Theatre Company from building a new theatre on a site selected by them in Detroit, Mich. Mr. Stuart is said to claim previous rights through an option from the owner, Sarah E. Hovey. Mrs. Hovey, through her attorneys, Stellwagon and McKay, has asked for a dissolution of the injunction on the ground that Mr. Stuart failed to live up to his agreement in the matter. Mr. Stuart desires to build a hotel on the disputed property.

PEOPLE'S SYMPHONY.

The People's Symphony Club of New York, Franz X. Arens, musical director, will begin its ninth season of chamber music with a concert at Cooper Union Hall Tuesday evening, Nov. 14, when the Kneisel Quartette will render an elaborate programme. These concerts are educational in purpose, taking up a definite line of study each season. This year the Aria will be considered chronologically from the earliest Italian period to the present day. At the next concert, Dec. 5, the Flonzaley Quartette will present an attractive programme.

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men are equally well —equally refined in appearance. The difference is that one has a bulging bosom shirt, and the other wears the DONCHESTER, the Cluett Dress Shirt that will not bulge. $2 to $3

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INCORPORATED AT ALBANY.

Seven New Companies File Articles of Incorporation with Secretary of State.

Eighty-Sixth Street Amusement Company, New York city. To engage generally in the theatrical and moving picture business, also maintain a booking agency; Capital, $5,000. Directors: Sol Brill, Benjamin S. Moss, Abraham Vergeselich, New York city.

Affiliated Vaudeville Circuit of America, New York city. To produce plays and vaudeville productions and conduct a theatrical booking agency; Capital, $10,000. Directors: J. Wesley Rosenquest, Isidor Fluegelman, Benjamin S. Moss, New York city.

Knickerbocker Motion Picture Company, New York city. To manufacture and provide for the exhibition of motion pictures; Capital, $500. Directors: Bernard Chevy, John L. Davis, George E. Cohen, 95 Liberty Street, New York city.

Marie Dressler Company, New York city. To own and lease theatres and produce operas, dramas, etc.; Capital, $5,000. Directors: Raphael Brill, Francis S. Brill, Byron H. Hooper, 37 Wall Street, New York city.

Palace Theatre and Realty Company, New York city. Theatrical proprietors and managers; Capital, $10,000. Directors: Arthur B. Spingarn, Delia A. Weil, Siegmund Spingarn, 55 Liberty Street, New York city.

Jesse L. Lasky Company, New York city. To give theatrical, musical, and other performances; Capital, $10,000. Directors: Jesse L. Lasky, Leon Lasky, Blanche Lasky, 206 West Forty-sixth Street, New York city.

Peck-Larter Amusement Company, New York city. To operate amusement devices; Capital, $25,000. Directors: Charles F. Peck, Percy A. Larter, Albert E. Stacy, New York city.

A UNIQUE TRIBUTE

On the occasion of her recent birthday anniversary, Frances Neilson, late leading woman of the Columbia Players, Washington, received one of the handsomest birthday boxes ever sent out of Washington, and in reply Miss Neilson cheered her admirers with the news that she will pay them a personal visit soon. The box, from some of her most ardent admirers in Washington, was loaded with all sorts of beautiful things to wear, dainties designed to please the palate, and fancy articles. Just beneath the lid of the box was a large placard, across the top of which was lettered in gold the words, "Frances, won't you please come home?" followed by—

"Here's to the girl we love the best,
We picked her out from all the rest,
She's not here to take her part,
So here's to her with all our heart."

Occupying a prominent place was a tiny train of cars, lettered "The Columbia Special," the several cars of which were laden with jewels and souvenirs. Miss Neilson is resting after her hard Summer at the Columbia, and does not expect to go to work again before January.

A CHARITY BALL

New York Typographical Union No. 6, known as Big Six, will give its sixty-second annual reception and charity ball on Thanksgiving Eve, Wednesday, Nov. 29, in the Harlem River Casino, at Second Avenue and 127th Street. Captain Bayne's Sixty-ninth Regiment Band and Peter Vogt's Concert Band will furnish promenade and dancing music. This Casino is easy of access. Tickets are one dollar, admitting gentleman and ladies, there being no extra charge for checking privileges.

CUES.

Josephine Robinson Haywood is filling a splendid engagement with the Crescent Theatre Stock, Brooklyn, this week, playing the role of Mrs. Pickering in Just Out of College.

Corwin Luckmoor was compelled to relinquish his engagement with the Woodward Stock company, Omaha, three weeks ago, and is convalescing at the Wise Memorial Hospital, Omaha, after undergoing a serious surgical operation.

The members of the Harvard football team attended the performance of The Siren Saturday night.

At the opening of Graft in Philadelphia last week the author, William Brown Maloney, read a favorable letter from Colonel Roosevelt, written after he had read the manuscript of the play.

Stuart Norton has recovered from his illness and will return to New York to rehearse his new act.

Mrs. Ida Jeffreys-Goodfriend will return to the stage after a retirement of five years, for one performance, and will appear in The Drone, a three-act comedy written by her son, Douglas J. Wood, in collaboration with Guy Bolton, to be given for the benefit of the Bide-a-Wee Home for Animals on Friday afternoon, Nov. 17, at the Thirty-ninth Street Theatre.

Robert Lorraine has sent word to William A. Brady that he is unable to come to this country as planned, but is sending his representative, H. Archer Reeve, to arrange about Bought and Paid For.

Liebler and Company have organized a mail order bureau to handle the out-of-town subscriptions for The Garden of Allah at the Century.

Gaby Deslys gave a birthday party on the stage of the Winter Garden last Wednesday night. Tables were set for one hundred and twenty people and included everybody employed in the theatre.

PENCILED PATTER

As we rush to press the Italians seem to be topping the bills, with the Turks opening the show and just about getting by.

Money Circulation Note—Harry Lauder is with us.

The French waiters who formerly worked in the Folies Bergere are returning to France, where they will retire and live at ease. The house failed, but the waiters—well, did you ever see a waiter that didn't get his?

Irving Berlin, "the Shakespeare of Popular Song Writers," is playing at the Winter Garden, and he's billed like a circus (to use a much abused phrase). Gaby will have to go some to keep up with Izzie, for he is one headliner that certainly "puts it over."

A cable report says Polaire, the Frenchwoman who is booked because she is not good-looking, is to receive 15,000 marks for appearing before the moving picture camera for one week. Well, well, that's 15,000 easy marks. (Officer, call the Commissioner.)

The electric sign on the north side of the Colonial Theatre the other day read.

Everywife
Leading Lady
M. Ellis

The Irish players under the direction of Liebler and Company are a big hit in Boston, and the Scotch players in Bunty Pulls the Strings are "cleaning up" in New York. Now with the Turkish-Italian war films, which we can expect any minute, there is no reason why any of us should even think of going abroad.

The "Coming Back" list:
"Kid" McCoy.
Winter.
Who is the great American playwright arguments?
Half salary Christmas week.

When all's been said
And all's been done,
And when the fight
Is lost or won,
You'll have to give
Him credit, boys,
Wise Harry Mountford
Made "some" noise.

The management of The Deep Purple at McVicker's, Chicago, gave purple silk stockings away as souvenirs. Now if any one wanted to try to be funny they might say that "some one put their foot in it." (Don't shoot.)

Comstock and Gest secured a temporary injunction restraining Lydia Lopoukowa and Alexander Volinine, two Russian dancers, from appearing under any but their management. Don't you feel sorry for the court clerk who had to call the case in court? No, we can't pronounce them, either.

As it nears 1912 we wonder if W. J. Bryan realizes that "Old Timers' week" is not popular in politics?

With the first blast of Fall comes the news that the price of ice is going down. Now, isn't that nice?

If you play Waterbury look around for a goat. It's running loose from the *Evening Democrat* office. THOMAS J. GRAY.

"THE PHŒNIX NEVER DIES."

The above caption has been familiar to theatregoers throughout the United States for a third of a century. It was coined by Milton Nobles, glared from three-sheet posters and mammoth stands in the late seventies. The famous old play, which was then new, is popular in stock and repertoire today, and has been pirated more than any drama ever written, it is said.

Fourteen years ago Mr. Nobles forsook the dramatic for the vaudeville stage. During that time he has produced successfully a half dozen or more capital one-act plays. But in vaudeville as in drama, his name has been intimately and inseparably associated with Why Walker Reformed. He could continue it indefinitely, but he wanted a change and wrote a sequel, Why Walker Rebelled. If surface indications are reliable, it will become as popular as its predecessor. Speaking of his "try-out" at Keith's Union Square on Oct. 27, Mr. Nobles said:

I put the act on to show it to Martin Beck, though Martin declares he is not from Missouri. About twenty-five of the principal managers and booking agents filled the boxes. I had no announcement made, and no card went out. When the curtain went up on a conventional, well-furnished flat, no one knew—the aforesaid managers and agents excepted—what was on or who was in it. But my! my! how they did warm up!

There is a report that three or four agents actually smiled and that one, in an unguarded moment, joined in the applause. Another rumor has it that Percy Williams once stopped chewing his big cigar and actually sat up and took notice for the space of thirty seconds. But as there has been no official confirmation of these wild stories I declined to credit them. Custom and tradition are against their acceptance. And they are not such a bad lot at that, and some of them—not many—really know a good thing when they see it. To prove it: On Friday, Oct. 27, I hadn't a date booked. On Monday, Oct. 30, Joseph Paige Smith notified me that we were booked solid into June 1912, in the United big time houses. We begin on the Orpheum circuit Nov. 13. Among the many pleasant incidents connected with the tryout, I particularly value this one: After the performance an attache brought me the card of a judge in our highest state court. On the back was written: "Good boy! I saw you play Jim Bludso at the old Academy in New Orleans in 1878. You don't look a day older. Is it true that the Phœnix never dyes?"

PROFESSIONAL WOMAN'S LEAGUE.

Literary Day at the Professional Woman's League took place Monday, Nov. 6, with Mrs. Sol Smith as chairman. William Heiskell Poling addressed the League on The Administration of Criminal Law. The schedule for the rest of the month is a business meeting Nov. 13, at 2 P.M.; Dramatic Day, Nov. 20, at 3, Mrs. Harry Leighton as chairman; Social, Nov. 27, at 3, with Mrs. S. Ludlow Neidlinger, Amelia Summerville, and Mrs. T. F. O'Malley in charge.

CURRENT AMUSEMENTS.

Week ending Nov. 11.

ACADEMY OF MUSIC—Stock co. in The Silver King—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Raymond Hitchcock in The Red Widow—1st week—1 to 9 times.
BELASCO—David Warfield in The Return of Peter Grimm—4th week—24 to 32 times.
BIJOU—The Strugglers—1st week—1 to 9 times.
BROADWAY—The Never Homes—6th week—37 to 45 times.
BRONX—Vaudeville.
CASINO—The Kiss Waltz—8th week—58 to 66 times.
CENTURY—The Garden of Allah—3d week—19 to 27 times.
COLONIAL—Vaudeville.
COLUMBIA—Vanity Fair Burlesquers.
COMEDY—Bunty Pulls the Strings—5th week—35 to 43 times.
CRITERION—Passers-By—9th week—62 to 70 times.
DALY'S—Madame Simone in The Whirlwind—39 times—2d week—4 to 11 times.
EMPIRE—John Drew in A Single Man—10th week—73 to 81 times.
FAMILY—Stock co. in The Wages of Sin—12 times.
FULTON—Robert Edeson in The Cave Man—2d week—9 to 17 times.
GAIETY—The Only Son—4th week—25 to 33 times.
GARRICK—Closed Oct. 21.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—7th week—49 to 57 times.
GLOBE—Gypsy Love—4th week—24 to 31 times.
GRAND OPERA HOUSE—Edgar Selwyn in The Arab—53 times, plus 9 times.
HARRIS—Rose Stahl in Maggie Pepper—11th week—78 to 86 times.
HERALD SQUARE—The Wife Hunters—2d week—5 to 13 times.
HIPPODROME—Around the World—10th week.
HUDSON—Helen Ware in The Price—2d week—6 to 14 times.
HURTIG AND SEAMON'S—Golden Crook Burlesquers.
IRVING PLACE—Viennese Opera co. in Vienna Blood—11th time; The Dollar Princess—6 to 10 times; Der Doppelmensch—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KINEMACOLOR—Coronation Pictures in Colors.
KNICKERBOCKER—Donald Brian in The Siren—11th week—73 to 80 times.
LIBERTY—Thomas A. Wise and John Barrymore in Uncle Sam—2d week—9 to 17 times.
LYCEUM—Billie Burke in The Runaway—5th week—33 to 41 times.
LYRIC—Drama Players in The Lady from the Sea—5 times; The Learned Ladies—4 times.
MANHATTAN OPERA HOUSE—E. H. Sothern and Julia Marlowe in Macbeth—6 times; As You Like It—1 time; Taming of the Shrew—1 time.
MAXINE ELLIOTT'S—Margaret Anglin in Green Stockings—17 times, plus 4th week—25 to 33 times.
METROPOLIS—Cecil Spooner Stock co. in Paid in Full—391 times, plus 10 times.
MINER'S BOWERY—Sam Devere's Own.
MINER'S BRONX—Kentucky Belles.
MINER'S EIGHTH AVENUE—Dairydils Burlesquers.
MURRAY HILL—Queen of Bohemia Burlesquers.
NEW AMSTERDAM—The Pink Lady—35th week—276 to 283 times.
NEW YORK—Kitty Gordon in The Enchantress—4th week—19 to 26 times.
OLYMPIC—Taxi Girls Burlesquers.
PARK—The Quaker Girl—3d week—17 to 25 times.
PLAYHOUSE—Bought and Paid For—7th week—49 to 57 times.
PROSPECT—Stock co. in Alias Jimmy Valentine—297 times, plus 11 times.
REPUBLIC—The Woman—6th week—57 to 65 times.
THIRTY-NINTH STREET—The Million—2d week—16 to 24 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—8th week—58 to 66 times.
WEBER'S—Closed Oct. 28.
WEST END—Henrietta Crosman in The Real Thing—61 times, plus 9 times.
WINTER GARDEN—Gaby Deslys and Musical Revue—7th week.

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THE ACTORS' FUND NEW FISCAL YEAR

The dues of annual members of the Actors' Fund are payable on Nov. 30 next. Thanksgiving Day, when the new fiscal year commences. Prior to this Fund's establishment, assistance for the impoverished professional in the amusement world was often humiliating, meagre and disheartening. In its twenty-nine years of existence the Actors' Fund has disbursed in charity much more than $1,000,000, in a systematic, broad and generous manner.

It is for the eligible applicants to its beneficence to enlarge the Fund's bountiful powers by increasing its treasury, thus assuring its permanency, and eliminating appeals to the public for aid, which hitherto has been a necessity, a sacrifice of independence and a blot upon professional duty, pride and honor. All should now use their utmost endeavors to arouse prompt, earnest and substantial interest in the Fund, at once pay dues, or become life or annual members. The prosperity of to-day will not insure one against the possibility of appealing to the Fund for aid in the future. Consider what a positively terrible calamity it would be to thousands in the theatrical field were the Actors' Fund no longer in existence!

Send to the assistant secretary of the Fund for particulars as to assisting in maintaining the Actors' Fund Home and in making bequests to the Fund. Cut out the annual membership blank, below printed, have it properly filled out, and signed by two Fund members, or one or two reputable theatrical managers, actors or actresses, then mail it, with $2, and return postage, to the Fund's office.

Do not forget; do not procrastinate, and "Do the duty that lies nearest thee." "And the greatest of these is Charity."

THE ACTORS' FUND OF AMERICA

Life Membership, $50. Annual Membership Dues, $2.00

APPLICATION FOR MEMBERSHIP

EXTRACT FROM BY-LAWS

"SECTION 18. The Executive Committee may admit as a member any person pursuing the profession of acting, singing, dancing on the stage, the management of theatres and other places of amusement, and other persons interested and concerned in or who earn a living from or in connection with any reputable place of amusement, on payment of the dues for one year."

Name .....

Date .....

Permanent Address .....

Line of Business .....

Theatre or Company Attached to .....

.....

References .....

.....

.....

I sign this application with the full understanding that the Actors' Fund is a CHARITY, not a benefit society, and that the payment of two dollars yearly for membership gives the right to use the Fund Rooms, to vote and to take part in the annual meetings, etc., but does NOT CONFER ANY PECUNIARY RIGHT, nor constitute a claim of any kind.

Applicant's Signature .....

All dues date from and expire on Thanksgiving Day of each year. Make all remittances payable to **The Actors' Fund, Rooms 614, 15, 16, 17, Gaiety Theatre Building, Broadway and 46th Street, New York City.**

DATES AHEAD.

(Received too late for classification.)

CHASE-LISTER (Northern): Clarence Auskings): Bedfield, S. Dak., 13, 14, Huron 15-16.
COBURN PLAYERS (Henry Bayard): Cedar Falls, Ia., 8, Des Moines 9-11, Waterloo 13, Dubuque 14, 15, Clinton 16, Davenport 17, 18.
COLLEGE WIDOW (Vaughan Glaser): Norfolk, Va., 8, 9, Danville 10, Charlotte, N. C., 11, Athens, Ga., 13, Columbia, S. C., 14, Charleston 15, Jacksonville, Fla., 16, Savannah, Ga., 17, Augusta 18.
COLONIAL STOCK (Cortland Hopkins): Hillsboro, Can., 13, 14, Sussex 15, Campbellton 20-22.
GARSIDE STOCK (James Garside): Clay City, Ill., 13-15, Sandoval 16-18.
GIRL I LOVE: St. Paul, Minn., 5-8, Des Moines, Ia., 14.
HEART OF CHICAGO (W. D. Emerson): Du Quoin, Ill., Cairo 9, Fredericktown, Mo., 10, De Soto 11, St. Louis 12-18.
IRWIN, MAY: Allentown, Pa., 9.
KEITH STOCK (Cato S. Keith): McKeesport, Pa., 6-11, Tarentum 13-18.
LENA RIVERS (Southern: A. J. McCollum): Flora, Ill., 5, Greenup 9, Effingham 10, Vandalia 11, Highland 12, O'Fallon 13, Williamville 15, Coulterville 16, Perry 17, Ava 18.
MADAME X: Rome, N. Y., 8, Geneva 9, Penn Yan 10, Waverly 11, Towanda, Pa., 13, Owego, N. Y., 14.
MUTT AND JEFF (Co. B: Gus Hill): Memphis, Tenn., 6-8, Pine Bluff, Ark., 9, Little Rock 10, 11, Hot Springs 13, Texarkana 14, Shreveport, La., 15, Alexandria 16, Baton Rouge 17, Natchez, Miss., 18.
MUTT AND JEFF (Co. D: Gus Hill): Troy, N. Y. 13, 14, Albany 15, 16, Newburgh 17, Pittsfield, Mass., 18.
OLE PETERSON (C. S. Primrose): Rankin, Ill., 14.
OLE SWANSON (C. S. Primrose): Marquette, Neb., 10, Shelton 11.
SIGHTS'S THEATRE (J. W. Sights): Renville, Minn., 6-8, Olivia 9-11, Montevideo 13-18.
STEWART, MAY (J. E. Cline): Valdosta, Ga., 8, Jacksonville, Fla., 9, St. Augustine 10, 11, Palatka 13.
SURATT, VALESKA (Lee Harrison): Brooklyn, N. Y. 13-18.
UNDER THE HARVEST MOON (C. S. Primrose): Verdigre, Neb., 12.

DEATH OF MRS. MANTELL.

Mrs. Robert Bruce Mantell died at her home in Atlantic Highlands, N. J., on the night of Oct. 31. At Cherrywoods, her home, were her mother, Mrs. Russell, and the two children of the Mantells. Her husband was in Pittsburgh at the time of her death. Mrs. Mantell was suffering from Bright's disease, but the immediate cause of her death was heart failure. Mr. Mantell's tour has been indefinitely postponed.

Marie Booth Russell, as Mrs. Mantell was known on the stage, was born in Brooklyn and received her education in the public schools there and at St. Joseph's Academy in Flushing. After graduating from the Emerson School of Oratory in Boston, she first appeared in The Avalanche in 1894, after considerable time in stock and repertoire companies. She played Gabrielle in The Secret Warrant with Robert Mantell, and subsequently appeared in Monbars and The Face in the Moonlight, and originated Francesca in The Dagger and the Cross, Hilda in The Free Lance, and Helene in The Light of Other Days. She joined the Mantell company in 1899, and the following year was married to the star, since when she has been his leading woman. Her Shakespearean repertoire included Lady Macbeth, Portia, Lady Anne, Desdemona, Juliet, and Goneril. Miss Russell's last appearance on Broadway was at Daly's, where she played in her husband's repertoire last May.

Mrs. Mantell was taken ill in June, and it was thought at first that her condition was due to a very long and trying tour of the country. Mr. Mantell was called to her bedside two weeks ago, but her improvement was so assured that he rejoined his company last Monday. Her death was very sudden.

The funeral services were held at nine o'clock Friday morning at the family residence in Atlantic Highlands.

FOR THE CHILDREN'S CHRISTMAS.

William Harris, Bijou Fernandez, Kate Douglas Wiggin, Mrs. Anna Taliaferro Atell, and Mrs. Anna V. Morrison met Monday in Mr. Harris's office to make arrangements for the Stage Children's Christmas Festival. It will take place this year Sunday, Dec. 31, at the Criterion Theatre. After the entertainment the children will have their feast in the New York Theatre Concert Hall and unload their five big trees. The ladies' committee will meet this week in the committee rooms in the New York Theatre, and from then until Christmas that will be the busiest place in New York.

GOSSIP.

The second of a series of musicales was given Friday evening at Briarcliff Lodge. Madame Schumann-Heink was the soloist, with Mrs. Katherine Hoffman at the piano. Madame Nordica sang at the first musicale.

Harriet Davis, who played Mistress Page in Louis James's production of The Merry Wives of Windsor and Madame Abaloni in The American Widow two years ago at the Hudson, assisted on the evening of Nov. 1 at a soiree given at Carnegie Hall by the Artistique Franco Américaine. Miss Davis rendered some French selections from François Coppée, and "L'Envoi," of Kipling's, and "On the Banks o' Deer Creek," by Riley.

Carl Anthony will be the leading man with Minnie Dupree in The Indiscreet Mrs. Tyme, which opens in New Haven on Friday, Nov. 10.

Aubrey Smith, leading man for Billie Burke in The Runaway at the Lyceum Theatre, had a narrow escape from serious injury at a matinee performance a week ago last Saturday, when the heavy chandelier in the studio scene fell. Miss Burke was some distance on the other side of the table, and Mr. Smith had just stepped away before the chandelier fell.

A new one-act comedy drama by Ben F. Barnett, entitled The Woman Who Came Back, was presented for the first time at Keith's Harlem Opera House last Monday, with Beatrice Morgan in the leading role, and supported by the stock company. The playlet made a decided impression, and was continued throughout the week.

A professional matinee was given Monday at the Kinemacolor Theatre.

Jack Norworth and Nora Bayes are going into vaudeville. They will open at the Colonial Theatre here Nov. 13.

The private collection of oil and water color paintings of Thomas Jefferson, son of the late Joseph Jefferson, will be sold at public auction this afternoon at two and on the evenings of Nov. 9 and 10 at eight o'clock, at 1362 Broadway.

Nan Hewins, of Toomer and Hewins, who has been away from New York the last three years, is to present her own sketch, It Happened in Lonelyville, at the American Music Hall four days beginning Nov. 9.

Mrs. James A. Bailey, widow of the circus owner, has been ill for many months in Mt. Vernon.

Henry B. Harris placed in rehearsal Monday The Talker, a new play by Marion Fairfax. Tully Marshall will play the principal male role.

Edwin Mordant and Grace Atwell are playing the leading roles (Clay Brittain and Lisa) in Robert and John Campbell's revival of The White Slave, the season of which opened on Aug. 5 and is still "going strong."

Joe Howard, author, actor and musical composer, and Anna Laughlin, musical comedy star, will appear together in a comedy sketch beginning Nov. 20.

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Motion Pictures

(Continued from page 32.)

Nov. 3).—Aside from being decidedly well put on and acted and quite suggestive of the period indicated, perhaps the chief feature of this film is the element of novelty contained in the pursuit by the English officers after the girl. It is most cleverly and consistently conceived. The stage management is also noteworthy. It is the story of the girl who delivers the despatch when her lover is captured by the enemy. It is, however, a fresh and vigorous performance, with action that commands and holds the attention.

Their Burglar (Thanhouser, Nov. 3).—Here is an exceptionally unique comedy somewhat away from beaten paths. The acting and settings are of a high order, while the story is smooth and graphic in way of telling and directing that shows careful thought. After a lover's quarrel she agrees to marry the count, but she sees her mistake almost immediately. The night before the wedding she can stand it no longer and writes her lover that if he still loves her to come and take her away. She hears a noise in the drawing room and thinks it is the butler. Without turning up the lights she delivers the note to a burglar without knowing it. Escaping from the house in order to evade a policeman the burglar decides to deliver the note. The burglar returns with the young man, though the necessity is not quite apparent as played, neither is the excuse of his standing around when the lovers meet at the girl's house. It would seem that if the chance afforded he would naturally skip to get out of his difficulty, unless his love of romance and curiosity as to the outcome had been made apparent. The girl gives the burglar her presents and the lovers are married. The last scene is perhaps unnecessary, though amusing. Obviously much more is always gained by terminating a story at its end.

Bill and the Bear (Lux, Nov. 3).—Bill "Grinfront" again appears with his bear, and affords amusement by aiding the police in capturing criminals. When all other methods fail the presence of the animal causes law and order. The fun consists chiefly in his capture of a band of lawless individuals, who strive to escape by water. The bear swims out after them, overturns their boat, and drives them ashore. The bear had a good time if the actors did not.

LICENSED FILM RELEASES.

Monday, Nov. 13, 1911.

		Feet.
(Bio.)	Dooley's Scheme. Com.	530
(Bio.)	Won Through a Medium. Com.	437
(Kalem)	When California Was Won. Dr.	1000
(Lubin)	His Chorus Girl Wife. Dr.	1000
(Pathe)	Pathe's Weekly, No. 46. Top.	1000
(Selig)	In the Days of Gold. Dr.	1000
(Vit.)	Suffer Little Children. Dr.	1000

Tuesday, Nov. 14, 1911.

(Edison)	Ludwig from Germany. Com.	1000
(S. & A.)	Hubby's Scheme. Com.	1000
(Gau.)	Jimmie and His Country Uncle. Com.	820
(Gau.)	The Quixirts of Paris. Sc.	164
(Pathe)	The Birth of a Flower. Ed.	345
(Pathe)	Vendetta. Dr.	650
(Selig)	The Bootlegger. Dr.	1000
(Vita.)	The Girl and the Sheriff. Dr.	1000

Wednesday, Nov. 15, 1911.

(Edison)	The Living Peach. Com.	600
(Edison)	Y. M. C. A., at Lake George. Ed.	400
(Eclipse)	The Hindu Jewel Mystery. Dr.	1015
(Kalem)	The Desert Well. Dr.	1000
(Lubin)	Some Mother-in-Law. Com.	1000
(Pathe)	A Brother in Arms. Dr.	1000
(Vita.)	Their Charming Mamma. Com.	1000

Thursday, Nov. 16, 1911.

(Bio)	Through Darkened Vales. Dr.	999
(S. & A.)	President Taft at San Francisco. Top.	1000
(Lubin)	A Newsboy's Luck. Dr.	1000
(Melies)	The Miser Miner. Com.	1000
(Pathe)	A Western Postmistress. Dr.	1000
(Selig)	The New Superintendent. Dr.	1000

Friday, Nov. 17, 1911.

(Edison)	The Ghost's Warning. Dr.	1000
(S. & A.)	The Point of View. Com.	
(S. & A.)	Excess Baggage. Com.	1000
(Kalem)	The Fishermaid of Ballydavid. Dr.	1000
(Pathe)	The Daughter of the Clown. Dr.	995
(Selig)	A Spanish Wooing. Dr.	1000
(Vita.)	The Little Spy. Dr.	1000

Saturday, Nov. 18, 1911.

(Edison)	Story of the Indian Lodge. Dr.	1000
(S. & A.)	The Cattle Rustler's Father. Dr.	1000
(Gau.)	The Reckoning. Dr.	875
(Gau.)	A Trip to Saxony. Sc.	150
(Lubin)	A Romance of the 60's. Dr.	1000
(Pathe)	The Reporter. Dr.	990
(Vita.)	Vitagraph Monthly. Top.	1000

INDEPENDENT FILM RELEASES.

Monday, Nov. 6, 1911.

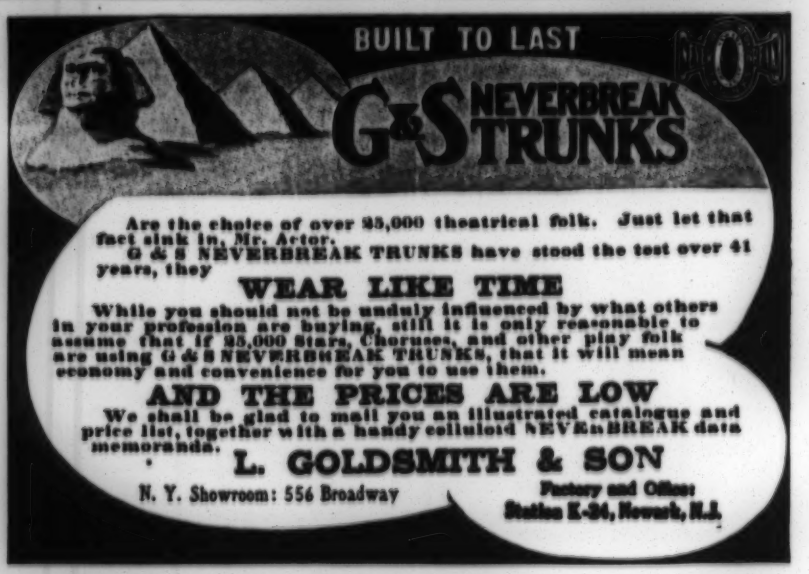
		Feet
(Amer.)	Three Shell Game. Dr.	1000
(Champ.)	Folks of Old Virginia. Dr.	950
(Eclair)	Willie Challenges Jim. Com.	
(Eclair)	Life Under the Sea. Ed.	
(Imp.)	Waiting at the Church. Com.	1000
(Yank.)	A Coward's Regeneration. Dr.	

Tuesday, Nov. 7, 1911.

(Bison)	A Race for a Bride. Dr.	
(Powers)	American Fleet. Top.	
(Than.)	Missing Heir. Dr.	

Wednesday, Nov. 8, 1911.

(Amb.)	Dolly's Doll. Dr.	
(Amb.)	Tweedledum's Motor Car. Com.	
(Champ.)	The Moonshiners' Trail. Dr.	
(Nestor)	A True Westerner. Dr.	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(Rell.) Marriage. Dr.
(Solax) Interrupted Elopement. Com.

Thursday, Nov. 9, 1911.

(Amer.) The Mexican. Dr. 1000
(Imp.) The Wife's Awakening. Dr. 1000
(Rex) Saints and Sinners. Dr. 1000

Friday, Nov. 10, 1911.

(Bison) Wenona's Broken Promise. Dr.
(Lux) Bill Taken for a Ghost. Com. 426
(Lux) Diversion of a Nursemaid. Com. 495
(Solax) Grandmother Love. Dr.
(Than.) Last of the Mohicans. Dr.
(Yank.) He Didn't Like the Tune. Com.

Saturday, Nov. 11, 1911.

(Great N.) A Woman's Wit. Com.
(Italia) Victim of Competition
(Italia) Effect of a Racket. Com.
(Powers) For the Tribe. Dr.
(Rell.) Track Walker. Dr.
(Nestor) Desperate Desmond Almost Succeeds. Com.

LETTERS AND QUESTIONS.

(Continued from page 28.)

George Rheems who played lead in The Near Sighted Chaperone, but Jack Hopkins, who is leading man of the company of which Mr. Hotaling is director. Thanks, Bennie.

"Mrs. J. W. G.," San Pedro, Calif., wants to know the name of a leading man in a Biograph film of two years ago. Well, that's a long time back, but as before remarked, time knows no beginning or end so far as Biograph questions are concerned. The company is still "sot in its ways" and its reformation appears hopeless. "Mrs. G. W. G." will have to go unanswered.

"R. J. F.," of the National Soldiers' Home, finds in the motion picture department of THE MIRROR great help and enjoyment. There is an Independent and a Licensed theatre where they are able to see films and "R. J. F." is of the opinion that the Independents are now better than the Licensed. Questions: The leading parts in The Mistake (Imp.) were Miss Weeks and Mr. McDonald, with Owen Moore playing the artist. The boy grown up in Cupid at the Circus (Thanhouser) was Frank Crane; the girl grown up was Anna Rosemond. The film was released May 20, 1910.

HAIR ADORNMENT.

Hair adornment and the fashion of the coiffure have been great contributors to woman's attractiveness since the world began. To-day there are many hairdressers but few shops where the possibilities of hairdressing are known. Madame Fried, of 27 West Thirty-fourth Street, New York, is one of the best known authorities on this subject in this country. In a recent issue of a well-known trade publication, Madame Fried published a remarkable historical article on the mode of hair adornment since the time of Josephine. Her masterly grasp of the subject has produced a wonderfully clever and interesting story of the constant change that has taken place in the dress of the hair. Madame Fried has been specially successful with her theatrical customers and is meeting with a deserved increase in her already large number of professional clients.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on writ en instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Asquith, Mary, Catherine Adaire, Pearl Abbott, Effel Avis, Katherine Arnold.
Black, Nettie, Mrs. Geo. Browne, Marguerite Bucklin, Elizabeth Buckley, Alberta Britton, Gertrude Berthold, Pauline Bradshaw, Grace Bryan, Beatrice M. Barry.
Corinne, Miss, Marie Cahill, F. Campbell, Marie Carew, Alma Chester, Blanche Curtis.
Dunn, Emma, Madeline Delmar, Helen Davenport, Elizabeth B. Davis.
Evans, Esther, Florence Ewing, Millie Evans, Franklyn, Beth, J. Fletcher, Irene Franklin, Eugene Forde, Sallie Fisher, Mary Forbes, Mary Faber, Nellie Feltes, Elizabeth Fagan, Marguerite, Ferrard, Minna Perry, Helen Freeman.
Gilmore, Mrs. Barney, Louise Garrett, Dora Goldthwaite, Mrs. Jere Grady, Louise Gallway, Mabel Griffith, K. L. Goodwin, Bertha Gibson, Gloria Gallup, Amelia Gardner, Phyllis Gilmore, Hamilton, Jane, Pauline Harice, Alice Hill, Mrs. Jas. Harrington, Brownie Hall, Mrs. Leah Harden, Nina Herbert, M. Hartford, Helen Hamil, Rena Haviland, Rosina Henley.
Johnson, Nora, Mrs. Marcello Johnson, Natalie Jermace, Rose James.
Keeney, Leathe, Lyons, Mae, Carrie Lee, Edith Limerick, Irma Lehman, Edna Luby.
Marnard, Grace, Mabel Montgomery, Janice Meredith, Mme. Pilar Morin, Mrs. N. C. Mann, Marie Mayo, Bertie May, Miss Maples, J. Marlon, Neighton, Nan.
Page, Dot, Gertrude Perry, Marjorie Purcell, Rhoda, Caecilia, Julia B. Ryer, K. Raynore, Ida M. Rogers, Marie E. Rice, N. Rorke.
Seaton, Billie, Mrs. E. P. Stephenson, Nana Sullivan, Albertine Sarrent.
Truett, Sylvia.
Vernon, Isabella.
Wilson, Leslie, F. Wallace, Vida Whitmore, Ada Wolcott, Jessie Wallace, Irene Warfield, Lydie Wilmore, Gladys Wright.

MEN.

Arvine, Geo., N. Appell, Frank G. Armstrong, Elliott Alexander.
Brown, Albert, Geo. Blythe, Edward J. Bowes, W. J. Benedict, Claude Brooke, Henry Behner, R. A. Brisee, J. Frederick Bond, E. S. Bettelheon, Kirk Brown, Richard Buhler.
Clark, Harvey, Herbert J. Carter, George Crampton, E. A. Chaminard, Jack W. Cowell, Jim Crane, Harry F. Creighton, Harry Castle, S. H. Chesseldine, Sam Collins.
Davis, Wade R., Wm. A. Davis, E. Develda, Harry Dale, E. Dexter.
Ebner, Geo., Fred Eckhardt, Elwyn E. Elton, A. L. Evans, Gerald Emerson, Jno. Ellis.
Fay, Howard, Edward Freeberger, H. Ferns, M. Feely.
Granby, Joseph, Gilmore Edward, Roger Gray, Albert H. Graybill, Richard Garrick.
Herrick, Howard, A. C. Henderson, Ben Higgins, Frank Halbach, Fred Hearn, A. C. Hinckle, L. Heintz, Henry Hall, John C. Hart, Lingal, Francis.
Jenning, De Witt, True S. James, Walter Jenkins, Dexter Jaymes.
Koch, Hugh, R. D. Kimmond, B. J. Kenron, Lorrain, Harry, Fred Lange, J. C. Lewis, Wm. Ledingwell, Douglas Lloyd, Richard Lyle, Harry Little, Harry Linker, Chas. Lait, Clifton Lloyd, Rollo Lloyd, B. B. Lingham, C. G. Lowery, W. M. Leslie.
Mullin, James W., Claude Myers, Joseph Monahan, W. B. Metcalf, Arthur Meehler, Fred B. Manatt, Tom Murphy, Jas. J. Morrison, Harold Matthews, W. O. Miller, Herbert Marion, Albert MacQuarries, John Macauley.
Porter, Horace, Adolph Phillip, Elmo P. Pompael, Chas. A. Pusey, Leo B. Parker, Fred. Perkins, P. A. Paulscraft, Harry Pehl, W. S. Phillips, Herman Phillips, Geo. B. Paddison.
Renfort, Walter, Edward B. Reese, Harry Radcliff, William J. Romain, L. S. Rode, Eugene Reed, Wm. L. Roberts, Paul Rubins, Robert Rogers, Sam Rose.
Swenson, Alfred, Eugene Shakespeare, J. L. Symes, Geo. C. Staley, Cliff Stork, Thomas Swen, Wm. B. Short.
Thompson, J. Elmer, Gus Tapley, William Tibbett, Geo. Tallmar.
Van Sickle, Ray, John B. Vaughan.
Wilson, Billy, M. Waltham, Chas. Wayne, H. E. Wilson, Henry B. Walthall.

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PHILADELPHIA.

Peggy Notable for Its Chorus—Graft Lacks Dramatic Skill—A Drama League.

PHILADELPHIA, Nov. 4.—This week local theatregoers had an opportunity to witness the local premiere of two much talked of attractions—Peggy, which was produced by Thomas W. Ryley at the Chestnut Street Opera House, and Graft, which made its first appearance on any stage at the Walnut. Although much favorable advance "dope" was written about both, they were not treated kindly by any of the newspaper critics and the result has been that neither theatre has been drawing capacity houses.

The advent of these two plays, the appearance of the still beautiful and youthful Lillian Russell at Keith's, a return to her first love, and the opening of the local operatic season last night at the Metropolitan Opera House with a wonderful production of Carmen by the Philadelphia-Chicago Opera co., with Mary Garden in the title-role, made the week an eventful one.

The sparkling music in Peggy is the product of Leslie Stuart, composer of Florodora, and the libretto is written by George Grossmith, Jr. There is a splendid chorus ensemble of pretty girls, and in bathing suits such as are never seen on any American beach, create quite a furore. The humor of Peggy is distinctly English, and when it is Americanized more and the co. know their parts more thoroughly the piece will undoubtedly receive a much warmer reception than it was given in the Quaker City. Alva York, an eccentric comedienne, played with a great deal of spirit. Mabel Wilbur was in the title-role, that of a London manicure, and her singing was marred by a bad cold. The same was true of E. Lennon, the principal comedian. Louise Alexander and Lucy Weston played with a great deal of skill, and in a more favorable vehicle they both would have scored successes.

A great deal of interest was attached to the opening of Graft, in view of the fact that it was by a new playwright, William Brown Meloney, former private secretary to Mayor Gaynor of New York, and the quickness with which it was accepted by Frederick Thompson. Its presentation at the Walnut was under favorable circumstances and before an audience of prominent theatrical people.

The plot revolves around a spineless lawyer who was elected water commissioner by the gang, and in return ran off with the city's reserve supply of water and intended to aid his backers to unload on the city a piece of real estate containing a little lake. Harrassed by the number of deaths resulting from the water famine and stung by newspaper criticism, he refuses at the last minute to aid the politicians. His duplicity is discovered by his best friend, a reporter, who resigns rather than write the story, and forces the commissioner also to quit. In the final scene rain comes and fills the city's reservoir and the famine is stopped. The first two acts are so explanatory as to become very tiring, and the final two are so indefinite as to only give the audience a hazy idea of what the author was driving at, while the rainstorm at the final curtain was so crude and sudden that many thought the leading man was struck by lightning. The play has a few good dramatic moments and the author undoubtedly from his personal experience knows how public officials are tied hand and foot to their organization, but that knowledge does not necessarily carry with it the skill to employ the art of the playmaker.

The cast evidently realized that their audience was slightly bored, and John Milltern as the erring commissioner did not seem to have very much stage presence and was inclined to overdo his part. Frank Belcher as Blakely, the boss, acted with force, and Robert Drouet as the reporter had an air of distinction and poise which marked him as a capable actor. Edith Speare made a gracious Cousin Betty, a character with limited opportunities, and Lillian Meyers tried hard to fill the part of the commissioner's wife. Francis D. McGinn as Michael Moriarty and Mary Carter as the maid surprised every one by their excellent acting, the former arousing the house to genuine applause by his emotional acting.

Excuse Me is provoking many laughs at the Garrick, where it is in its second week. A newcomer in the cast was Harrington Ford, who assumed his original role of Lieutenant Mallory. Joseph Yenner, who played this part last week, left for Chicago to join the co. presenting the farce in that city.

The Musical Revue of 1911 is in its final week at the Lyric.

Margaret Mayo's farce, Baby Mine, is in for an indefinite run at the Adelphi. Marguerite Clark is admirable as the fibbing wife. Walter Jones, Ernest Glendenning, and Agnes De Lane are satisfactory.

Ralph Hers, in spite of his broken arm, is keeping the title-role of the musical piece, Doctor De Luxe, at the Forrest.

Charles Cherry is in his last week in Seven Sisters at the South Broad. Jean Murdoch is a very naive fourth sister, and Mrs. Wheatcroft is another of the players to make the presentation enjoyable.

A Real Girl at the Grand has only a trace of a plot and plenty of comedy, a shapely and lively chorus, and a leading lady of charm and beauty. Bonita is always popular in this city and sings with a great deal of charm. Next week's attraction is Thomas E. Shea in repertoire.

Changes of bills for next week include Charlotte Walker in The Trail of the Lonesome Pine at the Broad and Marie Dressler in Tillie's Nightmare at the Lyric. Saturday afternoon the only performance of Mozart's Le Nozze di Figaro to be given this season took place at the Metropolitan Opera House, marking the debut of Maggie Teyte. A treat is promised for Monday night, when Massenet's fairy opera, Cendrillon, will be produced for the first time in Philadelphia.

The Orpheum Players this week presented William Gillette's play, Clarice, and Manager Grant Lafferty is to be congratulated upon the excellent production. The cast included William Ingersoll, Carolyn Gates, Florence Roberts, and Wilmer Walter. Next week's attraction will be Lillian Russell's Wildfire.

At the American the Blaney-Spooner Stock co. produced last week Zaza. Edna May Spooner had the title-role and she invested it with telling sincerity. Arthur Behrens is the leading man.

Lillian Russell was the main attraction at Keith's, and she has proven such a remarkable drawing card that this theatre is actually turning away patrons, the only playhouse in town, by the way, that is in this enviable position. The surrounding bill is very strong and includes Willard Simms, Stepo, Mehlinger and King, the Six Abdallahs, Stewart and Alexandra, Shirley and Kessler, and a number of others. Manager Jordan entertained the entire Athletic team on Wednesday and Captain Harry Davis was presented with a floral display by Miss Russell.

A preliminary meeting to form a Drama League in Pennsylvania was held last week and Mrs. Henry S. Jeans advocated a form of play censorship.

J. SOLIS COHEN, JR.

BALTIMORE.

Frances Starr Essays New Role—Tunis F. Dean Renews Old Acquaintances.

Business week ending Nov. 4 at Ford's was exceptionally good all week, as Raymond Hitchcock and The Red Widow scored a pronounced success, playing to capacity houses at all performances. It was one of the best things we have seen in the musical line in a long time. Over Night at the Auditorium pleased good houses, but Betsy at the Academy failed to interest local theatregoers.

David Belasco favors Baltimoreans again in allowing them to pass judgment on another new production. This time it was the clever Frances Starr in The Case of Becky, which opens a week's engagement at Ford's 6. In this new play, by Edward Locke, Miss Starr essays a role entirely at variance from anything she has ever attempted, inasmuch as she plays a character with a dual personality, a sort of female Jekyll and Hyde, with the melodramatic touches eliminated. Her support, as might be expected, is excellent, including Albert Bruning, Robert Dempster, Charles Dalton, Harry Browne, and Mary Lawton. A heavy advance sale indicates capacity houses. A more detailed account of this play will be noted in the next issue. Charles Cherry in The Seven Sisters 13-18.

Vivacious and as charming as ever, Lulu Glaser, who has been absent from the local stage for all too long a period, makes her reappearance at the Academy of Music 6-11 in the Scotch-Viennese operetta Miss Dudlesack. Werba and Luescher have provided a magnificent production and given a really capable support, including Tom Richards, Joseph Herbert, David Torrence, Anna Lichter, Bertha Holly, Matthew Hanley, and Arthur Clough. The music is by Rudolph Nelson, the adaption by Grant Stewart, and the staging by Albert Hollbrook. A more detailed account of this production will be noted in the next issue. Christie MacDonald in The Spring Maid 13-18.

Cyril Scott in A Gentleman of Leisure should prove most acceptable to Baltimoreans during his week's engagement at the Auditorium 6-11. Good reports have preceded this clever comedy from New York, and with practically the same cast as the original it should have no trouble in pleasing big houses all week.

Manager Schanberger will be handling out S. R. O. cards all week beginnig Monday matinee, 6, as the bill is headed by two stars whose audiences are regulated by the size of the Maryland Theatre. Nora Bayes and Jack Norworth are tremendous favorites in Baltimore and are always welcome.

The Girl and the Tramp is billed for 6-11 at Holliday Street Theatre, and as it is a new production to the local stage it should prove acceptable.

The Vendetta is being done by the Boston Players at the Savoy 6-11, who still continue to please their audiences each succeeding week.

At the Gayety the Queens of the Jardin de Paris opens for a week's stay 6-11, while the Monumental has the Merry Maidens for the same period.

Tunis F. Dean, the popular manager of the Academy, was host at a most elaborate and beautifully appointed dinner given in honor of Grace La Rue, the star of Betsy, on the occasion of the opening of the Emerson Hotel, in this city, Oct. 30. Manager Barse showered them with attention and to dedicate the occasion Miss La Rue was requested to mix a new concoction, which will hereafter be known as the Grace La Rue punch. Mr. Dean's other guests included Byron Chandler and Henri Gressit, of New York. It also gave Mr. Dean occasion to renew many old acquaintances, as fully one thousand diners were present at the opening of the hotel, and to compliment him on his management of the Academy.

The Chicago Opera co. sings Thais, with Mary Garden, 7, and the house is entirely sold out in advance. The Marriage of Figaro, which will mark the local debut of Maggie Teyte, and with a cast which contains Carolina White, Alice Zeppelli, Mario Sammarco, and Dufranne, will be sung 9 to S. R. O.

I. BARTON KREIS.

KANSAS CITY.

The Chocolate Soldier Repeated Former Success—Minstrelsy, Vaudeville, and Burlesque.

The Willis Wood had The Girl in the Train Oct. 29-4, which played to a most satisfactory week's business. A co. that found favor was headed by C. William Kolb, while of the support Violet Seaton, Olga Steck, and Edwin Wilson deserve special praise for well played parts. The production was properly staged and attractively costumed. Eddie Foy in Over the River 5-11.

The Chocolate Soldier held forth at the Shubert 29-4, playing to a succession of capacity audiences. In fact, it seems to be quite as popular as upon its former visit and was quite as big a hit. Alice Yorke, who scored such a hit last season, repeated her success in the same role, while Charles Bowers was pleasing as Lieutenant Bumerli. Others of the cast include Francis J. Boyle, George Tallman, Mildred Rogers, Sylvain Langlois, and Frances Hewitt, who sang the leading role at several of the performances. John Mason in As a Man Thinks 5-11.

Lew Dockstader and his minstrels held the boards at the Grand 29-4, playing to the usual big business. Dockstader is the big hit, of course, but Neil O'Brien. "Les" Copeland, Manuel Romain and others also pleased. The Campus 29-4, 5-11.

Chief of the Secret Service was the title of the attraction at the Gillliss 29-4 and, as the name indicates, the play was one of thrilling situations. Harry Fields headed a good co. in the presentation and won frequent applause. Harry C. Blaney in Across the Pacific 5-11.

The William Grew Stock co. put on Thelma at the Auditorium 29-4 and played to very satisfactory business. Enid May Jackson was a decided hit in the name part, winning enthusiastic applause, while Mr. Grew as Sir Philip also pleased. Rip Van Winkle 5-11.

Billy Watson and his Beef Trust were the Century offering 29-4, opening to two big Sunday audiences. Billy Watson and Billy Spencer were the leaders in a programme of fun and music and were well received. Follies of the Day 5-11.

The Trocadero Burlesquers held the boards at the Gayety 29-4, playing to a very satisfactory week's business. Frank Finney and a big co. were enthusiastically received. The Knickerbockers 5-11.

As a headliner for the week of 29-4 the Orpheum offered a pantomime sketch entitled The Darling of Paris, which proved a big hit. Other acts were Willa Holt Wakefield, Carlton, Mullen and Corelli, Deiro, Kerl Emmy and Pets, Albertus 1st and Miller, all pleasing.

The Empress enjoyed the usual good crowds 29-4 with the following bill: Kaufman's Lady Cyclists, "Needles" Fagan, Marimo, Hoyt, Lesig and co., Joe Cook, and Kaufman and Sawtelle, all winning applause.

The Alice Nielsen concert at the Willis Wood the afternoon of 27 was all that was expected in every way, one of the biggest concert crowds of the season gathering for the event. Miss Nielsen having formerly been a Kansas City girl added to the interest of the occasion, while the programme rendered was one of decided interest and merit.

D. KEEDY CAMPBELL.

WASHINGTON.

The Week's Attractions Include The Spring Maid, The Deep Purple, and Seven Sisters.

WASHINGTON, Nov. 4.—The National Theatre for the week of Nov. 6 will have Christie MacDonald in The Spring Maid, to be followed Nov. 13 by Blanche Bates in Nobody's Widow.

Next week's offering at the Belasco is The Deep Purple, with W. J. Ferguson, Ada Dwyer, Sydney Booth, Robert Cain, and Violet Heming heading a strong co. Coming attractions at this house are Margaret Illington for five performances, commencing Nov. 20, in a new play entitled Kindling. Friday and Saturday, Nov. 24, 25, the Savage English Grand Opera co. in The Girl of the Golden West.

J. Forbes Robertson was the guest of Mrs. Charles J. Bell at an informal tea given at her country place, Twin Oaks, Thursday afternoon.

At the Columbia commencing Nov. 6, Charles Cherry and the New York Lyceum Theatre co. present The Seven Sisters. Jean Murdock will be seen in the part formerly played by Laurette Taylor. Coming attractions include Lulu Glaser in Miss Dudelsack Nov. 13. The Fortune Hunter Nov. 20.

Commencing Monday, Willard Holcomb's dramatization of "St. Elmo" is the attraction at the Academy of Music, with Martin L. Alsop in the title-role.

The bill at Chase's for the week of Nov. 6-11 presents Joe Welch, the Hebrew; Edgar Atchison-Ely in the one-act version of the farce, Billy; the Temple Quartette, the Five Auroras, Joe Keno and Rosie Green, Frohlich, the cartoonist, and J. Warner Keane and Grace White.

Alice Kauser, the play broker, was a visitor the fore part of the week. Miss Kauser was here witnessing the opening performances of The Challenge, with Guy Bates Post, and The Case of Becky, with Frances Starr.

Robert L. Downing is conducting a fortnight of revival meetings at the First Street Methodist Church.

The attractions at the burlesque house for the week of Nov. 6 are the Gayety, Ben Welch's Burlesquers; the Lyceum Theatre, The Lady Buccaneers co.

The Clara Turner Stock co. continues successful at the Majestic Theatre, where they have become favorites. The coming week's bill presents the talented little star in the leading part of Mary Harte in the four-act comedy, The Mouse Girl, by Costello Lippet.

The Casino vaudeville for week commencing Nov. 6 presents The Tennis Trio, The World's Famous Four, The Gargalas Brothers, Fred Sanford and Al Clinton's Four in the Irish skit, Dinny's Sweetheart.

JOHN T. WARDE.

TOLEDO.

John Mason Well Received at the Shubert Auditorium—Beulah Poynter Did Good Work.

Blanche Ring in The Wall Street Girl Oct. 30 drew capacity business at the Shubert Auditorium and pleased as usual. John Mason and an excellent co. in As A Man Thinks 31-1 made a deep impression on large audiences. William Collier in Take My Advice 2-4.

Beulah Poynter in The Call of the Cricket was at the Lyceum and pleased good houses Oct. 29-1. Frederick Bowers in My Cinderella Girl 2.

JANE CURTISS.

AMES SECURES FOREIGN PLAYS.

Winthrop Ames, late director of the New Theatre, New York, is back in London from the Continent, where he has been in search of plays for production at his new little theatre in New York. Mr. Ames says he has several English and German plays under consideration.

Discussing plans of the new New Theatre, Mr. Ames said there was every prospect of it being opened on the original date set, October, 1912, as he had heard from the architect recently that the building plans had been finally decided upon.

While in Europe Mr. Ames has been in constant touch with the New Theatre officials looking out for suitable plays for them. He said it was practically certain that Augustus Thomas would be the new director, and he expects that the official announcement will be made before he gets back to New York. He is sailing on the *Mauretania* Nov. 11.

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Company of 100, including Julia Sanderson, Elizabeth Firth, Frank Moulan, Will West, Gilbert Childs, F. Pope Stamper, Florence Mortimer, Mayo Manserling and others.

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CHARLES FROHMAN presents
The new Hadden Chambers play,
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By the author of "The Tyranny of Tears."
Cast includes: Richard Bennett, Ernest Lawford, Julian Royce, A. G. Andrews, Louise Rutter, Rosalie Teller, Ivy Hersog.

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A Musical Comedy from the French of "Le Satyre." Book and Lyrics by C. M. S. McLellan. Staged by Julian Mitchell and Herbert Gresham. Music by Ivan Caryll.
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A new play by George Broadhurst.

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In CHARLES KLEIN'S Latest Comedy Success,
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Music by Lionel Monckton.

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A Satirical Farce by Gellett Burgess.

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Book by Fred de Gresac and Harry B Smith.

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ENGAGEMENTS.

In A. H. Woods's production of Modest Suzanne in Chicago, Sallie Fisher will play the title-role, assisted by Stanley Ford, Lawrence Wheat, Kathryn Osterman, Charlotte Lester, Lyndon Law, Max Freeman, Maude Earle, Helene Royton, John L. Kearney, Ernest Torrence, and Claudie Clark.

Mary Carter has been engaged by Frederic Thompson to play the part of Mary McGovern in Graft.

Cecil Kern, who has played Helene in Madame X for the past two seasons, has been engaged by Klaw and Erlanger to play the role of Esther, in their forthcoming big revival of Ben Hur. The production opened at the Boston Opera House on Nov. 6, for an engagement of eight weeks, and will be seen later in New York.

Our New Minister opened in Haverstraw, N. Y., Oct. 30, under the management of M. H. Harriman and H. Hamilton, with the following company: Joseph Conyers, who supervises the production and plays his old part of Darius Startle, the village constable, M. H. Harriman, Chas. F. Adams, Boyd Nolan, Will D. Ingram, John E. Gilbert, E. W. Ballou, Fred Clarke, F. Leonard Irwin, Maude Dickerson, Ruth Hayes and Hattie French.

Douglas Fairbanks, recently the star in A Gentleman of Leisure, will begin a five weeks' engagement at the vaudeville theatres controlled by Percy G. Williams on Nov. 20. Fraser and Lederer have engaged the Four Mortons, who have long been prominent vaudeville entertainers, for a new musical play in which they will be featured.

The Eastern Girl and The Tramp includes E. C. Rockwell, Richard Stanton, Geo. J. Clark, F. O. Harris, Mildred Aubrey, and Gwendolyne Lewis.

Daniel Lawlor is with Tess of the Storm Country by Rupert Hughes.

Carl Hartberg has been re-engaged by Henry B. Harris to play his original part with Elsie Ferguson in Dolly Madison.

James Durkin has given up his vaudeville tour, and has accepted an engagement with The Right Princess, which opens in Chicago in about three weeks.

Louise Wood, who has just closed with The Great Name company, has joined The Right Princess as leading woman.

Ellison Van Hoose, tenor of the Chicago Opera company, has, by the courtesy of Mr. Dippel, been lent to Henry W. Savage for a number of appearances as Johnson in the English production of The Girl of the Golden West.

The company of The Case of Becky includes besides Francis Starr, Mary Lawton, Charles Dalton, Robert Dempster, Albert Bruning, Harry C. Browne, and John Brawn.

Anna Laughlin has been engaged for The Lady from New York.

Joe Kelly, Sid Allen, Frank Walsh, and Nellie Hennley have been engaged for Done by Dynamite, a new act being produced by A. O. Hemfeld, who has engaged John Woodford to play a part and manage the act.

Grace La Rue's company in Betsey, which opened Oct. 25 in Atlantic City, includes Cecil Jervis Ryan, John Willard, Worthington L. Romaine, George W. Callahan, Alfred Deery, and Donald Buchanan, Juliette Anton, Levina Shannon, Lucie Carter, and Myrtle Jersey.

The company for Martha Morton's new comedy, The Senator Keeps House, which will open at the Garrick Theatre on Nov. 27, will include William H. Crane, Harry Harwood, William W. Jefferson, Jack Devereaux, Theodore Marsden, Bud Woodthorpe, Mabel Bert, Esther Lyon, Lorraine Frost, Mary Leslie Mayo, and Marion Kirby.

May Irwin is supported in Mrs. Tompkins by Mary K. Taylor, James H. Bradbury, Franklyn Roberts, Henry Duncan, and Charles A. Gay.

Tom Dingle, who distinguished himself by his dancing in the Friars' Frolic last Spring, has been engaged by Thomas W. Ryley for Peggy.

Otis Harlan will appear in Little Boy Blue.

Annette Kellermann is announced as one of the members of the organization which is being formed at the Winter Garden to present the new entertainment. The opening date for the new show has been fixed for Nov. 13.

The Shuberts have engaged Christine Nielson, Dorothy Morton, Gwendolyn Du Barry, Edward Martindel, John McCloskey, Arthur Cunningham, Joseph Phillips, and John Madison, for the new De Koven-De Gresac comic opera, The Wedding Trip.

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Week Nov. 13—LOUISE GUNNING in THE BALKAN PRINCESS

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COHAN AND HARRIS IN CHICAGO

Cohan and Harris are to have their own theatre in Chicago. By the terms of a lease executed last week between this firm and Harry L. Hamlin, president of the Grand Opera House Company of Chicago, that well-known amusement place will pass into their control. After the necessary improvements are made the house will be renamed George M. Cohan's Opera House and will serve as the Western producing centre for this firm.

STAGE EVENTS IN CHICAGO

Mrs. Fiske in The New Marriage—The Hen-Pecks, The Man of the Hour, and Other Offerings—Colburn's Chat of Plays and Players.

(*Special to The Mirror.*)

CHICAGO, Nov. 6.—Mrs. Fiske with her new play, The New Marriage, led a notable group of new arrivals at the theatres last week and began an engagement of several weeks at the Grand Opera House. There was a fine first-night audience as usual, and it soon gave evidence that its high expectations of a bright, keen comedy with a brilliant, sparkling part for Mrs. Fiske were being realised. The play is a worthy successor of The New York Idea. Mrs. Fiske's society comedy, by the same author, Langdon Mitchell. Nobody excels Mrs. Fiske as a comedienne. The press again gave her that high niche, and had many compliments for the play. No such abundance of smart dialogue has been offered here in any recent play. A household of domestic anarchy is depicted in a drama which contemplates with satire matrimonial conditions supposedly sufficiently frequent to be average. Wife and husband differ in ideals and out of the domestic breach grows the play, with its crisp lines and witty comment. The "Evening Post" regarded Mrs. Fiske's Mrs. Bromley as even more admirable in acting than her part in The New York Idea. In her Manhattan co., always a typical New York organization of the first class, Joseph Kilgour attracted especial attention as the husband and measurably increased his local reputation. Praise also was bestowed on Shelly Hull, Gladys Hanson, Gilda Varesi, and Helena Van Brugh.

Naughty Marietta at the Colonial, beginning last week, developed two strong means of appeal to the admiration of the audiences and critics—Mlle. Trentini and the score by Victor Herbert. Trentini is accepted here as worth all the special interest her reputation directs to her. The engagement has begun promisingly.

Hanky Panky opened the American Music Hall with a prolonged performance of vaudeville and musical farce that lasted all Hallowe'en and over into the next month. Hanky Panky itself was a humorous variation on the theme of Get-Rich-Quick Wallingford. Max Bogers, Carter De Haven, Harry Tighe, Mona Desmond, Harry Cooper, Bobby North, Myrtle Gilbert, and others were especially mentioned in the reviews. The production was extensive and interesting, and the crowd was extensive, interested and most cordially enthusiastic. There was a good deal of pleasing music by A. Baldwin Sloane. The book is by Edgar Smith, lyrics by E. Ray Goetz. Something further can be said with more accuracy after the production has become more settled.

Ada Reeves, from the London Music Hall, made a real go of it; her American debut at the Majestic last week.

A big advance sale indicates twelve capacity audiences for Harry Lauder's six days at the Lyric this week.

George Ade is again the author of the annual production of The Harlequin Club of Purdue University, and his nephew, George Ade Davis, of the Studebaker Theatre managerial staff, is again the composer. The new play will be seen in April, staged by George Herbert.

The opening of the travelling season of The Drama Players, of the Chicago Theatre Society, has been postponed till November, and the place changed from Cleveland to St. Louis.

Mutt and Jeff has placed the Globe again among the living, with crowds all week. Ross Snow and Marty Healy as Mutt and Jeff have been complimented for close resemblance to the cartoons. The rest of the co. and performance is all popular. Children are extremely numerous in the audiences, and, of course, tickled beyond expression, except such as they give way to in the theatre.

There is a great deal of the good stuff that first-class plays are made of in With Edged Tools at the Whitney Opera House, and much of the mettle that good actors are made of in the English co. So, welcome to the British visitors! There is no law against reciprocity of plays and players. Henry Seton Merriman's strong novel, of the same name as the play, had a treasure of dramatic material, and whoever made the play used it well. Richard Hicks offered a gem of characterization. Sir John Meredith, such as we seldom see these days. Almost equally worthy of remark were the Oscard of Stanley Bedwell, and the intense portrayal of the villainous halfbreed by Campbell Goldsmid. Hamilton Deane played the lead excellently. The women of the co. evinced the skill and intelligence which usually brings praise to English actresses. Alice Maude, Marie Leonhard, Margaret Cellier. There was an audience of good size Tuesday night, which found a great deal to applaud. The acting has been especially praised in the reviews.

Chauncey Olcott is as much in vogue as ever at McVicker's, if the attendance is an indication. The theatre was sold out long before his arrival for the first performance. His new play seems to please as a vehicle for him rather better than some of the others. He is singing a number of good new songs.

Seven Days at the Olympic is being played for a fortnight by a co. which includes Willard Louis, Allan Pollock, William S. Lyons, T. J. McMahon, Winona Shannon, Mary Land, Irma La Pierre, and Marie Hayne.

Rebellion's success was not interfered with by the transfer to the Lyric, where it had good audiences every evening and housefuls at matinees. The play will be taken to Minneapolis and brought back here.

There was a big audience at the Garrick the opening night of Lew Fields's Hen-Pecks and everybody seemed to enjoy the fun, music and specialties thoroughly. Mr. Fields, as the barber, seemed to meet all their expectations of something hugely humorous. The Post said The Hen-Pecks was Lew Fields at his best and the other papers were cordial, for the most part. Individually Mr. Fields's co. was good and collectively successful. Blossom Seeley was accepted warmly with many encores. All the numbers by Elizabeth Brice and Charles King went well and their supply of encores was not equal to the demand. Frank Whitman, as the village fiddler, was popular, and Vernon Castle did wonders with the exaggerated prestidigitateur to the evident delight of the audience. Jessie Busley threw some vim into the proceedings rather skillfully and Louise Carver, who used to create a great deal of laughter with grotesque low comedy in vaudeville here with Miss Pollard, sustained the part of Mrs. Hen-Peck with ability. Thomas Murray, Charles Mitchell, Marjorie Blythe, Joseph Kane, and the Ceballos all helped perceptibly to make the big production entertaining. There are three sizes of attractive chorus women and one size of chorus men to fill out the numerous populous scenes and assemble for impressive curtains. There is a good deal of interesting music by A. Baldwin Sloane.

Johan K. Berthesen, a baritone of this city, who has been on the operatic stage for several seasons, has left it to join the faculty of a local college of music.

The plays of the French Theatre this season, beginning Thursday afternoon and evening, are Brignol et sa Fille by Capus, La Gamine by Veber and L'Aventurier by Capus.

George Broadhurst's The Man of the Hour, was acted by the North Shore Dramatic Club at the Ravinia Park Theatre, with Marguerite Kreger, of Glencoe, in the leading woman part.

Over 300 people sat on the stage, like quality in the grand old spacious days of Shakespeare, at the concert by Kubelik Sunday afternoon in the Auditorium. The rest of the big theatre had been filled and these enthusiasts would not go away. The total receipts for the one concert were over $6,000. Genius and mastery of the violin with absolute fidelity to the highest standards of his art, perfect sincerity in his reverence, and refusal to indulge in anything suggesting the trickster on the violin, are given as secrets of Kubelik's hold on the public. A master of technique, Kubelik does not, like some actors, play the simplest things with the utmost difficulty.

Former stock actors here, who have returned in productions: George Farren, Rebellion; Edward B. Haas (Robins) in The Man of Honor; Helen Wilton in Excuse Me; Anne Sutherland in The Deep Purple; Oza Waldrop, Speed; John Rowe, Three Lights.

George L. Kennedy, who was manager of Thomas E. Shea in The Man o' Warsman seasons ago, and made the acquaintance of Morton Singer, then treasurer of the Bijou, Milwaukee, met Mr. Singer by accident here and reviewed the changes of years. Mr. Kennedy is leading man in a traveling co.

Nellie Holland, a former member of the stock at the Bijou, returned in Human Hearts, and incidentally inspected the several apartment houses she owns here.

Carmen is being given in play form at the Marlowe this week, with Leila Shaw as Carmen and Albert Phillips as Jose. Manager Marvin has undertaken an elaborate production.

The Test and The Dollar Mark are to be played for the first time in stock here at the College in the near future. Manager Gleason sends word that The Nigger drew the largest audiences of the season, and he insists that Barbara Frietchie this week is a stronger play than The Littlest Rebel.

Manager Frank Gazzolo says that the new Victoria Theatre, Northwest, will represent a total investment of $300,000 instead of $125,000 as at first reported. The capacity is to be 1,800. There will be circulating ice water in sanitary bubble-cups, and many other perfections de siecle.

The Squaw Man was most creditably produced by the special stock co. at the Alhambra, organized by Managers William Roche and Charles Marvin, and it attracted audiences of good size. William Jossey staged the play with a remarkable general excellence, and played the title-role in a strong, dignified and properly sympathetic manner. The matinee audience Saturday evidently admired him completely. Gale Satterlee's Big Bill, George Winn's Indian Chief, Madlyn Jovrou's Indian Princess, Charles Damorel's Andy Little Hal by Master John McAbe, and a number of other parts were unusually well acted. A Desperate Chances, Chinatown Charlie, and Convict 999 to follow by the stock co., will then be played by the same co. during a three weeks' stay at the Bijou, while traveling cos. occupy the Alhambra.

Louisiana Lou is now in its tenth week and nearing its 100th performance at the La Salle, fulfilling its promise to become one of the most popular of the many successes that have come from this theatre. Alexander Carr has finished his character of Lidofski until it rivals the central figure of Tonlitsky in achievement and popular interest. Eva Fallon is one of the attractions, doing everything that falls to her lot with refinement, grace and brightness. Clever Bernard Granville is a capital acquisition for such a musical stock as the La Salle's.

The new play at the Cort beginning this week is The Master of the House, by P. K. James, with Julius Steger, Dodson Mitchell, Frank Burbeck, Amelia Gardner, Florence Reed, and Fred Hern in the co.

Frank Keenan is starring at the Majestic this week, hailed as the successor of Sol Smith Russell. The Romany Opera co. and Grace Cameron are also on the bill.

Willard Mack's successful play, In Wyoming, is at the Bijou this week, the second week of Mr. Mack's and Maud Leone's stock at the Peoples'.

The Cat and the Fiddle, by Lincoln J. Carter and Carlton L. Colby, composer, and owned by Charles A. Sellon of this city, has given a good account of itself to Mr. Sellon so far in this, its fourth season. The musical comedy is in the East. Mr. Sellon is confident it will last twenty seasons, or as long as Devil's Auction.

The bills this week: Grand, Mrs. Fiske; Blackstone, The Concert; Studebaker, Excuse Me; Auditorium, Everywoman; McVicker's, Olcott; Whitney, With Edged Tools; Olympic, Seven Days; Colonial, Trentini in Naughty Marietta; Cort, Master of the House; Powers's, Hackett; Chicago Opera House, Parnums in Littlest Rebel; La Salle, Louisiana Lou; Princess, Over Night; Lyric, Harry Lauder; Powers's, Thais; College, Barbara Frietchie; Marlowe's, Carmen; Peoples', stock; Imperial, Light Eternal; American Music Hall, Hanky-Panky; Haymarket, Ward and Vokes; Crown, Traveling Salesman; National, Norman Hackett; Alhambra, Chinatown Charlie; Bijou, In Wyoming.

Dorothy Dyrenforth was graduated from amateur theatricals to the professional stage, by means of one performance of the athletic girl in An Everyday Man at the Cort. Miss Dyrenforth is from the fashionable North Shore districts. She may join one of Harry Frazee's cos.

John Kohl is back at his desk in the Majestic Theatre offices after a vacation spent at his country estate.

OTIS COLBURN.

NEW ORLEANS.

The Gamblers Well Presented and Drew Well—Minstrel and Stock Company Notes.

At the Dauphine The Gamblers was the attraction Oct. 29-4. The bill proved to be a good one in every respect and drew well during the engagement. Miss Nobody from Starland 5-11.

A musical comedy entitled The Echo was presented at the Tulane 29-4 with an attractive and tuneful chorus. Anna Held 5-11.

Al G. Field and his excellent aggregation of minstrels appeared at the Crescent Oct. 29-4. Field is as humorous as ever and the people back of him are the best of entertainers. The Winning Widow 5-11.

The Gagnon-Pollock Stock co., with Mr. Gagnon and Miss Pollock in the principal roles, presented The White Sister 29-4.

The attendance and quality of bill at the St. Charles Orpheum for 30-5 were of the best. The features were: Gus Edward's School Boys and Girls, McCart and Bradford, Ida O'Day and co., W. E. Whittle, Guerro and Carmen, Rita Redfield, Stickney's Circus, and excellent motion pictures.

The French Opera House opens Nov. 14 with La Juive as the offering.

J. M. QUINTERO.

JERSEY CITY.

Big Audiences to See A Fool There Was—James Fagan Has Other Interests.

Robert Hilliard and co. in A Fool There Was, crowded the Majestic Oct. 30-4, and gave the same satisfaction as of yore. This is his third and last season with this play. Mr. Hilliard's vivid impersonation of the diplomat dragged down to degredation for a sirenic creature places him in the front rank of actors, and his acting makes a lasting impression. Virginia Pearson is still playing the part of the woman, and she is great. Little "Boots" Wurster as the child is very precocious. Alphons Ethelr as the friend plays the part with much force. Stella Archer as the wife, Edna Conroy as the sister, and Harry T. Clarke as Parmalee, are all great. The staging was perfect. The Speedthrift 6-10. Mother 13-15.

James "Butts" Fagan, of the Majestic Theatre stage force, has started to raise chickens, and daily Mr. Fagan is in receipt of letters of advice and postal cards as to the chicken business. "Butts" has his name on nearly every piece of scenery used in the "show" business, and every stage hand either knows him personally or has heard of him. He has been connected with Manager Frank E. Henderson's enterprises for over twenty years.

Robert B. Mantell has the sympathy of his many friends in this city in his sad bereavement.

The Gay Widows came to the Bon Ton 30-4 to fair business, with a fairly good show. May Strehl is the leader of the burlesque, assisted by Dan Rose and James E. Dalley. The olio is good, especially Ritter and Foster, eccentric singers and dancers. Tiger Lillies 6-11.

Thomas H. Sheeley is still resident manager of the Orpheum Theatre, where the pictures and vaudeville have caught them. Dick Sweeney remains as the outside man.

The local Elks are arranging for a ladies' beefsteak dinner 21.

WALTER C. SMITH.

PITTSBURGH.

Genevieve Hamper Made Most of Her Opportunity—Announcements for Coming Week.

PITTSBURGH, Nov. 4.—On Tuesday morning Robert B. Mantell received a telegram stating that his wife, Marie Booth Russell, was in a critical condition at their home at Atlantic Highlands, N. J., and he immediately left the city, arriving about two hours after her death. On account of this sorrowful circumstance the repertoire of the co. was changed for the balance of the week, and likewise the cast. Frits Leiber played the roles of Brutus and Othello, and Guy Lindsley those of Antony and Iago, in Julius Caesar and Othello, and both players deserve great praise for their excellent portrayals. John Crawley, as Macbeth, did fairly well. Genevieve Hamper merited the strong praise accorded her by the critics, and the balance of the co. was acceptable. All of the productions were well staged. The coming week will be civilized by the Imperial Russian Court Ballet and Dancers, and Savage's Grand English Opera co. in The Girl of the Golden West.

The Trail of the Lonesome Pine was a pleasing play at the Nixon; it was acted by a splendid co., and the scenery and accessories were unusually fine—especially the first setting, which was most picturesque and beautiful. Charlotte Walker gave a natural, sweet, and convincing enactment of June, which was thoroughly enjoyable. W. S. Hart is to be commended for his impressive acting of Judd Tolliver. The Round Up comes next week.

Announcements for the coming week are: Lyceum, Let George Do It; Duquesne, Harry Davis Stock co. in The County Chairman; Gayety, Gordon and North's Passing Parade co., and Harry Williams's Academy, The Darlings of Paris.

ALBERT S. L. HEWES.

ST. LOUIS.

William Faversham at the Garrick and Henry Woodruff at the Shubert.

William Faversham at Garrick Oct. 30-4 in The Faun. The play delighted the first night's house, and indications point toward a successful week. Julie Opp was heartily received. The Drama Players 4-10.

Henry Woodruff returned to the Shubert in The Prince of To-night 29-4. Judging from the initial performance, the play has not lost its power of attraction. The Chocolate Soldier 4-10.

The Girl in the Taxi is again on view at the Century 30-4. The Girl in the Train 4-10.

The Olympic Theatre was filled with a very interested audience at the opening performance of The Fortune Hunter 30-4. The week will, by all indications, be a most profitable one. Hirsfeld Follies 4-10.

The Rosary at the American 29-4. First night's house fairly large and apprecdative. Newlyweds and Their Baby 4-10.

The Arkaloff Russian Balalaika Orchestra heads the bill at the Columbia 29-4.

Baldwin-Melville Stock co. presented Thelma at the Imperial 29-4. Robert Conness and Harry Penwick in leading parts.

Across the Pacific will return to Havlin's 29-4. This seems to be a great favorite in Haylins and a good week is predicted. McFadden's Flats 4-10.

Charles Howard and his Jersey Lilies at the Gayety 29-4. Trocadero Burlesquers 4-10.

Pat White and Amorita at the Standard 29-4. Watson's Beef Trust 4-10.

VIVIAN S. WATKINS.

IN BOSTON THEATRES

Klein's New Play, The Outsiders, Produced This Week—Mayor Fitzgerald Active Again—The New Toy Theatre—Benton's Chat.

(*Special to The Mirror.*)

BOSTON, Nov. 6.—Election week sees a number of important changes in bill in Boston, so that the politicians will not have everything their own way. However, the day means little in Boston from a theatrical point of view and none of the theatres gives a matinee, as is the custom in New York.

Most important of all is the production of The Outsiders at the Majestic, where Charles Klein has been rehearsing his newest play for weeks. The cast is made up of players from The Gamblers, aided by Sarah Truax and Frank Campeau.

Ben-Hur starts upon its first full week at the Boston, where the full capabilities of the stage are shown in the spectacular scenes like the chariot race and the battle of the galleys. The spectacular effects are by all odds the greatest that the piece has ever known here and dwarf the original. Of the players the chief interest centres in the return of Lillian Lawrence, who was so notable a favorite at the Castle Square.

Frank McIntyre is the newcomer of the week at the Hollis, bringing Snobs with all the cast which has been identified with the piece in its long run in New York, just closed.

John Craig's stock co. turns back to the days of Augustin Daly's stock co. for its production next week and will revive The Last Word, with Mary Young in Ada Rehan's old character.

Bonita, who was at the Globe for two engagements in Wine, Woman and Song, is back there this week as the central figure of The Girl.

The Three Romeos made an instant success at the Colonial, with its lively music and excellent co. headed by Georgie Caine, Ethel Cadman, Eliza Proctor Otis, Frits Williams, Fred Dalton, Fred Lennox, and William Danforth. So big is the hit, in fact, that the piece has been moved from here at once to New York.

Pomander Walk is another big hit at the Plymouth, where it has settled down for a long run.

Madame Sherry starts on its third week at the Tremont, where Lina Abarbanell is proving even more popular than she was in the long run of The Merry Widow. Charles J. Ross also is one of the favorites.

There is no change in the success of The Blue Bird at the Shubert and therefore it is natural that every effort should be made to keep it here longer. As a result the time has been extended until 25, and it looks as if that would not be enough.

Another attraction that will keep right on is Get-Rich-Quick Wallingford at the Park, but here the coast is clear so that there is no danger of losing Hale Hamilton and the rest for some time to come.

A decided change will be made at the Grand Opera House and for a fortnight the theatre will be devoted to moving pictures in the shape of Dante's Inferno.

Keith's has Billie Reeves in A Night in an English Music Hall, with Charlotte Parry the Big City Four, Jarrow, Work and Ower, Smythe and Hartmann, Clemenso Brothers, the Pechachi Troupe, and Mlle Belden and co.

The Bowdoin Square has the Cuban Diving Girls, Neva and Edwards, Leonard Kane, and Ben Pierce.

Marion and Moore's co. in The Merry Whirl will be next week's burlesque bill at the Gaiety.

At the Howard Athenaeum The Gay Widows appear, while the Howard's own show includes the Monarch Comedy Four, Baulden and Quinn, the Dancing Durands, and Kit Carson.

The Ginger Girls Burlesquers are at the Casino, completing the offerings in that line of attractions in Boston.

Austin and Stone's has for the first time in America the South Sea Island Fire Walkers, while in the theatre will be John Flynn, George Tenney, the new Minstrel Maids, Cassie French, Dolly Clifford, the Boston Brothers, De Lelio, and Harry Haney.

At the Orpheum the bill includes Gallando, Golden and Meade, Barnes and Robinson, Sam Lucas, J. K. Emmett co., Ed. and Rolla White, Henry and Francis, and Inza and Lorella.

Lowe's other house, the South End, opens the week with John Le Clair, Springer and Church, Harry Le Clair, Hattie Choate, James Fulton, Smith and Champion, Hayes and Allpoint, and the Hilton Brothers.

The Hub presents Potter's Diving Girls, Melroy Duo, Elona, Martini and Maximillian, the Alpha Trio, Norton and Ayers, and Carol and Vernon.

Mayor Fitzgerald is on the crusade again to make things lively for the theatres. This time he wants prosecutions in case any of the houses have bills posted on walls without the requisite permission, and he also wants stopped the leaving of large cards and pictures in frames in vacant doorways. He is going to call the attention of the managers to all these things.

The End of the Bridge, the Harvard-Radcliffe College prize play, is going to be revived by John Craig at the Castle Square week after next.

Mr. and Mrs. Wilfred T. Playfair have come East from Vancouver, B. C. so as to spend the Winter with her mother, Mrs. Horace Lewis Smith, widow of Horace Lewis, for so many years the comedian at the Castle Square. In the days of the old stock co. at the Boston Museum Mrs. Smith was Portia Albee, the ingenue and soubrette.

There was a rumor that the Plymouth would be turned into a repertoire theatre this Spring, with some of the leaders of Pomander Walk to head the co., but this was positively denied from New York.

The convention of old time telephone operators, which was held here this week, included a theatre party at the Colonial to see The Three Romeos.

In Brookline the authorities have turned down vigorously the proposition to introduce moving picture houses into that exclusive suburban town.

The billposting strike has been settled and the workmen have all returned to their positions with a three-year contract.

The Drama League had its fourth report this week and commended Pomander Walk with the greatest of cordiality.

The Toy Theatre, which is nearing its completion in exclusive society circles, will not have professional players but amateurs for the few plays to be given in the course of the season.

JAY BENTON.

TORONTO.

Grace George Pleased Royal Alexandra Patrons—Marie Doro at the Princess.

Grace George appeared at the Royal Alexander in Just To Get Married Oct. 30-4. The play, which is sprightly in tone, was given additional humor and brightness by the clever work of Miss George, whose clear conception of the right thing at the right time bridged many a dangerous chasm. Lyn Harding as Adam Faukester was able and skillful, while capable support was rendered by the other members of the co. Viola Allen 6-11.

A Butterfly on the Wheel is a title in itself puzzling as to the true nature of the play. As presented by Marie Doro at the Princess, every possible detail that could be shaped into effective workable material, was cleverly developed into an interesting conclusion, that held the audience quite enthralled. Miss Doro's acting, especially in the court room scene, reminded one strongly of Madame X, which made its premier here about two years ago, and we may safely predict an equally successful future for A Butterfly on the Wheel. Surrounded by a co. of considerable cleverness, including Charles Quartermaine and Ferdinand Gottschalk, who are good as the co-respondent and Lord Elerdine, Sydney Valentine as counsel for the complainant, and Miss Olive Temple as Lady Atwill. Miss Doro should feel quite confident of success. Louie Mann 6-11.

A big bill was presented at Shea's. The playlet of the programme was A Romance of the Underworld, and proved entertaining. McLaughlin's dogs were well trained for their parts. The Four Bards, gymnasts, did some clever feats, while the McGinnis Brothers were dancers of an unusually good type. Leo Carrillo in monologue, and Lee White and George Perry in songs and dances gave the humorous touches to the bill.

Billy B. Van in a stirring comedy appeared at the Grand, to capacity business.

Harry Lauder, under the direction of William Morris, was with us again on 3, 4 and delighted the "Scotch" as well as many who were not "kilt" inclined, at Massey Hall. A good co. supported him.

E. CHESTER IRONSIDE.

MONTREAL.

Viola Allen in a New Play—Naughty Marietta at His Majesty's.

Viola Allen presented her new play, The Lady of Coventry, by Louis N. Parker, for the first time on any stage Oct. 30, at the Princess. What it may shape to in time is hard to say, but at the present moment it abounds in long speeches, descriptions and semi-soliloquies for the two principal characters, which though beautifully written, make the action slow, and the story, based on the historical ride of Lady Godiva and interwoven with an unhistorical love story, is rather thin. Miss Allen made a charming picture in her Norman dress, and played well. Charles Harbury and Vincent Sternroyd gave a couple of good character studies. The rest of the characters are all very sketchy. The piece is beautifully staged and costumed. New Bohemian Girl 6-11.

Naughty Marietta at His Majesty's 30-4. Florence Webber and Blanche Latell are to be credited with the best work. Next Monday, 6, the grand opera season begins. Great interest has been taken in the event, and the advance sale for the season is a very large one.

The Florentine Singers are the feature at the Orpheum. Harlam E. Knight, Lillian Volkman, and James McDuff are amusing in The Chair Line. Joe Welch tells funny stories, and Oscar Rivoli does a clever Protean act. There are a number of other good items.

The one-act play, La Fiance d'Huguette, is a feature at the Francais.

La Marchande des Fleurs is the bill at the National.

Estelle King, J. C. Henderson, and La Croata are the vandeville turns at the Lyric.

Harry Lauder played to two big houses at the Princess 28, 29.

The Ducklings are on at the Royal, giving a good entertainment.

W. A. TREMAYNE.

NEWARK.

Julian Eltinge at the Newark—Dave Marion Back Again—William Cattel's New Play.

Julian Eltinge and an excellent co. presented The Fascinating Widow Oct. 30-4 at the Newark.

Victor Moore, assisted by Emma Littlefield, was the headliner at Proctor's 30-4.

Dave Marion, who opened the Gayety this season, played a return engagement 30-4, presenting Stageland to crowded houses.

Tess of the Storm Country, with Emma Bunting, was at the Columbia 30-4. She was supported by a good co.

William Cattel, a local Mason, presented his own play, In the Whirlpool, 30-4 at the Arcade. A good supporting co. included Evelyn Knapp, Madge Dover, Mr. and Mrs. Donald Harold, Albert Findlay, and Ralph Campbell.

GEORGE S. APPLEGATE.

PORTLAND.

Sam Bernard's First Coast Trip in Fifteen Years —The Spring Maid Had Good Advance Sale.

Sam Bernard was at the Heilig Oct. 28-28 and made a big hit in He Came from Milwaukee. This is his first trip to the coast in fifteen years. The Spring Maid, with Mizzi Hajos, 29-4, started off with a big advance sale. Grace Van Studdiford follows 5-8.

In Old Kentucky was the bill at the Baker 22-28 and drew well all week. The White Sister 29-4.

The Orpheum and Pantages' continue to draw good houses and are offering strong attractions.

JOHN P. LOGAN.

SALT LAKE CITY.

Trixie Friganza Made Friends at Once—Florence Bergen at the Colonial.

At the Salt Lake Theatre Oct. 23-25, Trixie Friganza and co. of merit presented The Sweetest Girl in Paris to excellent business. Miss Friganza became at once popular with her audiences and was recalled to the limit. Cathryn Rome Palmer cut in a close second with her specialties and grotesque humor. Daisy Leon and Blossom Sutherland were each well liked. William Edmunds, Robert Leonard, S. C. Sandgran, and Bertie Herron were humorous and received numerous recalls. Kyrie Bellew in The Mollusc 26 to good business. At the Colonial the trio of excellent actors—Florence Roberts, Thurlow Bergen, and Theodore Roberts—presented Jim the Penman entire week of 22 to fair business. The work of the three principals was beyond all question excellent, while the supporting co. was evenly satisfactory. Frank Denithorne as Captain Redwood being especially noteworthy. Baby Mine 29-4.

The Orpheum week of 22 had good business and a good offering consisting of Gus Hornbrook's Cowboys and Lucille Mulhall with her trick horse, under the title of "Cheyenne Days." These proved very popular, the lariat throwing of Art. Borden and the broncho-busting of Otto Kline set the galleries wild with delight. La Arenera and Victor gave a very beautiful dancing specialty which scored. Klein Brothers and Sibyl Brennan were well received. Henry Cline and Mai Sturges Walker, George Lloyd and Jay Roberts, The Trio du Groe, June Imes and the Pathe weekly letter-in-pictures filled out a good programme.

At the Garrick the stock co. presented Broadhurst's The Easterner, week of Oct. 23 to good business. Ethel Clifton, Walter Seymour, George D. Parker, Margaret Dill, Helen Collier, Elisabeth Ross and Aurania Ellerbeck were each popular in their various roles.

The Empress Theatre is all ready for its opening Nov. 1. Ex-Governor, ex-actor, now banker, H. M. Wells is down for an opening speech with various other prominent citizens to welcome the establishment of the Sullivan and Considine interests in this city.

C. E. JOHNSON.

SPRINGFIELD.

Harry Lauder "Threatens" to Come Again—Next Week's Bills.

Harry Lauder's first visit to Springfield Oct. 24 was signalized by the complete selling out of the large Court Square Theatre at advanced prices and the turning away of hundreds. Harry made good as always, and the rest of the vaudeville bill was above the average. Harry, in a speech, threatened to come again. The town looks thrifty to him. Marie Dressler entertained 26, 27 with Tillie's Nightmare. The first act is far the best. The Russian Dancers came back 28, but Mike Merckin's appendicitis wasn't healed up enough for him to dance, and as he had been promised at this performance, attendance suffered, though the Balalaika orchestra substituted. Coming are the Yiddish players again 30, Savages English Grand Opera co. in The Girl of the Golden West 31, Geraldine Farrar 1, Mutt and Jeff 2, 4, Blanche Bates in Nobody's Widow 3, New York Philharmonic Orchestra 5, Irish Players 9, Elsie Janis in The Slim Princess 10, 11.

Poli opened his vandeville season 23-28 with large business throughout the week.

The Gilmore had the Ginger Girls 23-25 and Paid in Full 26-28. The latter is a novelty at Pat Shea's house. The Honeymoon Girls and R. J. Jose in Silver Threads divide the week.

The Poli Stock Players were pleasantly remembered on their farewell appearance 21. Miss Julia Varney was fairly overwhelmed with flowers and more substantial gifts.

EDWIN DWIGHT.

BROOKLYN AMUSEMENTS

A Week of Good Business and First-Class Attractions—Opening of the Opera Season—The Sothern-Marlowe Week—Gossip.

Alias Jimmy Valentine was presented at the Amphion Theatre last week, where the Louis Leon Hall Stock company gave a very creditable performance. As Alias Jimmy Valentine, Louis Leon Hall surprised even his most ardent admirers by the excellence of his performance, while Minna Phillips, who played Rose Lane further endeared herself to her Eastern District friends by a smooth and delightful performance.

Joseph Selman, who played Doyle, gave a performance that was truly remarkable, while Charles J. Harris in the role of Bill Avery, an old thief, proved himself an unusually clever character actor. Lucille Ward played Mrs. Webster very well, while Josephine Fox was a humorous Mrs. Moore. John Dilson handled two parts, Red Joclyn and Dick the Rat, in a clever manner, and Arthur Jarrett as Handler, the warden, contributed a neat bit. Others in the cast were James T. Morey, James Fenton, True Boardman, Madeline Chieffo, and Helen Chieffo. This week, The White Sister.

All the members of the regular stock company and a large number of specially engaged people in addition to the entire equipment of the original Liebler production were used last week at the Gotham Theatre, where The Fourth Estate was presented. The part of Wheeler Brand was well played by Victor Browne. Louise Carter, the capable leading woman of the Gotham company, had the difficult role of Judith Bartelmy and handled it in a most satisfactory manner. Will D. Crimmins was seen to good advantage as Judge Bartelmy and displayed his ability. Evelyn Watson was seen as Phyllis Nolan and made the most of a small part. Others in the cast were William H. Gerald, James Kyrle MacCurdy, Frank Fielder, Samuel T. Godfrey, Kate Woods Fiske. The play was handsomely staged and put on in the usual Addison Pitt manner, which means of the highest standard. George Ade's successful play, Just Out of College, is the offering this week.

Last week's play by the Phillips Lyceum Stock company was Texas. Harold Claremont as Jack Dallen and Jerry Morley as Texas played their parts in a most pleasing manner. Special scenery from the original designs was a feature of the production.

At the Lee Avenue Theatre last week Beverly of Graustark was revived by the Corse Payton Stock company. The play scored a decisive hit with the audience and the actors received enthusiastic applause at every performance. As Beverly Calhoun, Phyllis Gilmore was very captivating and her sweet personality stood her in good stead in depicting the light-hearted American girl. Claude Payton played the role of Prince Danton and showed to good advantage. Joseph Girard was particularly strong in the role of General Marlauz, while Grace Fox was excellent as Princess Yetive. As the negro "mammy" Charlotte Wade Daniels was very humorous, keeping the audience in continual laughter. Ethel Milton as Princess Candance looked sweet and charming, especially in her boy's costume. George Storrs Fisher admirably filled the role of Colonel Quinox. This week, The Nigger will be presented for the first time by any stock company.

Just Out of College was the attraction last week at the Crescent and was witnessed by an audience that completely filled the house at every performance. The role of Edward Worthington Swinger was admirably played by George Allison. Leah Winslow was seen to good advantage as Caroline Pickering and, as usual, gave a praiseworthy performance. Joseph Eggerton gave a clever impersonation of Septimus Pickering, while Charles Schofield had in Silvers Mason a role to his liking. Mr. Briggs had the role of Ernest Bradford and Mr. Hanlon that of the ticket seller. Others in the cast were Arthur Buchanan, Ezra Kendal, Charles Mantia, Harry Oldridge, Mathilda Deshon, Joe E. Haywood, Gertrude Rivers, Bessie Lee Lestina, Herberta Mack, Helen Conn, and Daisy O'Connor. This week, The Red Rose, which only recently finished a run of seven months at the Globe Theatre in Manhattan, had its premiere in Brooklyn last week at the New Montauk. It was also the first time Miss Barrett has been seen here outside the vandeville ranks in a number of years, and won instant favor from a large audience.

A record breaking audience at every performance greeted Christie MacDonald at the Broadway last week, where The Spring Maid was presented. Always a favorite with Eastern District theatregoers, she added new laurels to those already won, and her singing of "Day Dreams" was the feature of the piece. Elsie Bowen also received her share of the honors by her clever and vivacious interpretation of the role of Annamiri.

E. H. Sothern and Julia Marlowe presented Shakespearean repertoire at the Shubert last week, their offerings being Macbeth, The Taming of the Shrew, The Merchant of Venice, and Romeo and Juliet.

Mother was presented at the Majestic Theatre last week and repeated the success scored last season with Jean Adair in the title-role.

Valerie Bergere and company scored a decided hit in Victor Smalley's playlet, Judgment, at the Bushwick last week, where she appeared as a headline feature of one of the best bills presented at this theatre so far this season. The theme of the play was well handled and Miss Bergere's work was exceptionally good, and the audience took good care to let her know that they appreciated it. Master Gabriel also received his share of applause in his one-act farce, Little Tommy Tucker. Others on the bill were Hoey and Lee, the Big City Four, McConnell and Simpson, Collins and Hart, Van Houven, Frank Hartley, and El Cota.

Catherine Calvert in a play in five scenes called Held for Ransom headed the bill at the Greenpoint last week and was supported by a competent company. Ranking second in interest on the bill was Marion Garson and company in an operetta, The Belle of Seville, and scored a decided hit. Others on the bill were Stuart Barnes, Edgar Atchison Ely and company, Jack Lorimer, Jones and Deely, Smythe and Hartman, and the Three Dolleys.

A well selected bill of unusual excellence and variety attracted large audiences to the Orpheum Theatre last week. "Little" Carrie De Mar, with a capital repertoire of up-to-date songs, was the principal headliner. She sang each number with her usual grace and charm and won instant favor. Among her numbers were "Let's Start All Over Again," "Trouserettes," "A Nickel Will Do," "For Sale," "A Widow," and "The Matinee Girl," and after repeated encores concluded her set with "Three Days on the Ocean." Another conspicuous feature was Mason and Keeler in their funny skit In and Out, which kept the audience in roars of laughter. An artistic singing and dancing conception was presented by Alda Overton Walker, in which her famous Kara Kara was the feature. Others on the bill were Murphy, Nichols company, Charlie Case, Edward Ryan and Tierney, the Ashia Troupe, the Musical Avols, and the Dalcys.

The attractions at the various burlesque houses last week were as follows: Star, Crackerjacks; Gayety, The Taxi Girls; Casino, Sam Devere and company; Empire, Merry Burlesquers.

Jeanette Childs, late of the Del Lawrence company, appeared as an added attraction at the Gotham Theatre last week and won instant favor.

Stuart Beebe closed with the Gotham Stock company last week.

The first concert of the Boston Symphony Orchestra in the Academy of Music on Friday evening, Nov. 10, will bring a programme devoted entirely to the music of Richard Wagner, with Madame Schumann-Heink as soloist.

The Kneisels began their nineteenth season in Brooklyn with a concert at the Academy of Music, under the auspices of the Brooklyn Institute. The programme included the Schuman Quintette, the Mozart Quartette, and the Beethoven Quartette.

Brooklyn is to enjoy the distinction of opening the opera season for Greater New York. On Nov. 11 the Metropolitan Opera company will produce Madam Butterfly, with a cast which includes Geraldine Farrar, Mlle. Fornia, Riccardo Martin, and Antonio Scotti. Among the singers who are announced to appear are Enrico Caruso, Pasquale Amato, Dink Gilly, Leo Slezak, Carl Jorn, the Mesdames Olive Fremstad, Emmy Destinn, Louise Homer, and Marie Rappold. It is the intention of the management to make the season a notable one to Brooklyn concert-goers. The principals in the cast of this initial performance are all recognized artists of the first rank and are all favorites here.

Mabel McKinley, niece of the late President McKinley, appeared as the headline feature at the Fifth Avenue Theatre and won instant favor.

CHARLES J. RUPPEL.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Madame Sherry Oct. 20, 21, with Ada Meade, scored a big hit; warm reception; good co., to large business. Jefferson De Angelis in The Ladies' Lion 23; good co.; poor business. Dante's Inferno pictures 26-28 (return).——LYRIC (Gaston Neubrik): U. S. Marine Band 19; good; capacity. The Gamesman 21 pleased good business. The Gamblers 26. The Chorus Lady 3, 4. The Chocolate Soldier 10, 11.

BIRMINGHAM.—JEFFERSON (R. S. Douglass): Creatore's Band Oct. 24; good co.; fair business. Jefferson De Angelis 28; excellent co.; good business. (Gamblers 27, 28; good co. and business.——BIJOU (M. L. Semon): Stampede 25-28; fair co.; good houses.

MONTGOMERY.—GRAND (E. J. Mahoney): Jefferson De Angelis in The Lady's Lion Oct. 26 delighted large audience. Creatore's Band 28, 29; three performances to well-pleased audiences. Mutt and Jeff 30. Anna Held 3. Chocolate Soldier 7.

ANNISTON.—NEW NOBLE THEATRE (L. T. Smith): Millionaire Kid Oct. 17; fair, to small audience. Creatore's Band 25; excellent, to medium-sized audience. Get-Rich-Quick Wallingford 13. Thomas Jefferson 14. Edith Tallaferro in Rebecca of Sunnybrook Farm 20.

SELMA.—ACADEMY (Robert Wilby): Creatore and His Band Oct. 27; light business on account of the State Fair. Chocolate Soldier 8.

ARIZONA.

TUCSON.—OPERA HOUSE (M. Drachman): Ida St. Leon in Polly of the Circus 1.

ARKANSAS.

PINE BLUFF.—ELKS' (M. E. Bloom): Aphie James Oct. 24; fine performance; good business. Alma, Where Do You Live? 1. Nat Goodwin 8. Mutt and Jeff 13. Mrs. Leslie Carter 17.——ITEMS: Miss James made a decided hit here.—Melbourne McDowell missed his train at Ft. Smith and did not appear in the cast.

FORT SMITH.—NEW THEATRE (C. H. Lick): Aphie James-Melbourne McDowell and co. in Judge O'Hara Oct. 23 pleased good house. New Stock in Divorcons 24-28; fair business. Same in Girls 30-2. Tim Murphy in The Poor Rich 3. Nat Goodwin 4.

LITTLE ROCK.—KEMPNER (T. J. Meyers): Aphie James in Judy O'Hara Oct. 26-28; clever performances; good business. Alma, Where Do You Live? 30-31. Nat C. Goodwin, in The Captain 6. Al G. Fields' Minstrel 23.

HOT SPRINGS.—AUDITORIUM (Fred J. Pennel): Aphie James in Judy O'Hara Oct. 25; fine production; fair business. Alma, Where Do You Live? 2.

CALIFORNIA.

LOS ANGELES.

Bessie Barriscale as Glad at the Belasco—Charles Eyton to Manage the Burbank.

One of the most interesting and heavily patronized offerings of the week Oct. 22-28 was Alias Jimmy Valentine at the Majestic. Gertrude Hoffman and her Imperial Dancers 29-4.

The Belasco was packed every night to see The Dawn of a To-morrow Oct. 23-29 with Bessie Barriscale as Glad. James Neill gave it a delightful staging and each act had a setting of beauty. It will hold over for a second week.

Going Some was the attraction at the Burbank Oct. 22-28 and proved very successful as presented by the popular stock co. Willard Holcomb's Bonnie Lorna Doone will be seen here 29 for the first time in the West.

Mary's Lamb was put on by the Ferris-Hartman co. at the Grand Opera House Oct. 22-28, and judging by the attendance this co. will make a strong bid for the Winter season's patronage.

The Commuters, at the Mason, Oct. 30-4 opened to good business and will probably duplicate former successes in other cities.

The Lyceum drew good attendance 22-28 to see Dave Lewis and a well selected co. in the laughing farce entitled Don't Lie to Your Wife. The piece is full of funny situations and is well produced and staged.

It is hinted about town that Max Figman may remain in Los Angeles indefinitely as he is liable to be the director of the new Belasco Theatre where the management intends to put on only plays heretofore unplayed.

As manager of the Burbank John Blackwood has been superseded by Charles Eyton, who for so many years has been Mr. Morosco's right hand man at Burbank. Mr. Blackwood has been elevated to the position of press man for the various Morosco-Blackwood theatres in this city.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (F. A. Geiss): The Commuters Oct. 23-28; good production; average attendance. The Flower of the Ranch 29.——LIBERTY (H. W. Bishop): Bishop's Players presented The Deserters 23-29; well acted; capacity house at every performance. R. T. Hall and Marjorie Rambeau played leads faultlessly. When Knighthood Was in Flower 30-5.——ITEM: Marjorie Rambeau, Bishop's new leading woman, made her initial appearance in The Deserters 23, and created a most favorable impression. The reception accorded her was the most enthusiastic ever seen in this city.

SAN JOSE.—VICTORY (S. A. Benjamin, res. mgr.): Lambardi Grand Opera co. Oct. 22-29; great co. to turn away business. Alias Jimmy Valentine (return) 1. Gertrude Hoffman 7.——THEATRE JOSE (Redmond and Blum): Ed Redmond co. in The Girl and the Bandit 23-29; good production and business. Beth Taylor closes as leading woman. The American Widow with Marta Golden as new leading woman 30-5.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger): H. B. Warner in Alias Jimmy Valentine Oct. 19 pleased fair and enthusiastic audience. The Country Boy 26.

COLORADO.

DENVER.

Jumping Jupiter and The Campus Drew Well and Pleased—Other Attractions.

Richard Carle and Edna Wallace Hopper appeared in Jumping Jupiter at the Broadway Oct. 30-4; production excellent and business good. Manager McCourt announces Trixie Friganza in The Sweetest Girl in Paris 30 and Montgomery and Stone in The Old Town 6.

"Muggins" Davies and Walter De Leon were well liked at the Tabor Grand in the Campus 22-28; good business. Rose Melville in Sis Hopkins 29-4.

Dr. Ludwig Wullner was the headliner at the Orpheum 23-29, while the Empress and Pantages' each had very attractive bill.

The Baker is now under the management of the Tabor-Grand and offers vaudeville and pictures to good business each night.

The Auditorium, which is managed by city government, was devoted to the Gas Exhibition 23-29 and drew big houses, and the Electric Exhibition was seen here during the previous week by way of contrast. Bellestedt's Band furnished music during both weeks.

On Oct. 27 your correspondent lectured on "Eighty Minutes in Europe" at the Y. M. C. A. to fair-sized audience.

GRANVILLE F. STURGIS.

CONNECTICUT

STAMFORD.—ALHAMBRA (Coe and Dull): The Lewis J. Cody Stock co. Oct. 30-4, presented The Belle of Richmond to good business. James Devine as Old Mose ran Willis P. Sweatnam a close race for honors. His work made a big hit. Tom Hall was happily cast as Smart. His burlesque style is excellent. The County Chairman 6-11.——ITEM: E. T. Moore, the new property man, has already made his presence felt in the increased realism of the props.

MERIDEN.—POLI'S (Thomas Kirby): The Girl and the Tramp Oct. 23; poor business. The Imperial Russian Balalaiki Orchestra 24 delighted. Flake O'Hara in Love's Young Dream 25 pleased fair-sized audience. Della Clark in Introduce 28. The Spendthrift 31. The Newlyweds 6. Blanche Bates 9. Mutt and Jeff 10.

WATERBURY.—POLI'S (Harry Parsons): The Girl of the Golden West Oct. 27; large audience. The Spendthrift 30 attracted good-sized audience. Elsie Janis in The Slim Princess 2. Francis Wilson in The Bachelor's Baby 6. Over Night 9. Blanche Bates 10.

NORWICH.—POLI'S (J. W. Rusk): The City Oct. 30-4, with John Booth as Hannock, drew fairly and pleased. A Woman's Way 6-11.——ITEMS: Victoria Montgomery has rejoined co. as leading woman, replacing Helaine Hadley who leaves many friends here.

MIDDLETOWN.—MIDDLESEX (Henry Engel): Howe's pictures Oct. 31 to usual large business; pleasing all. The Newlyweds and Their Baby 8. Over Night 10.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): A Girl of the Mountains 4. The Newlyweds 7.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Deicher): Chocolate Soldier Oct. 25-27; excellent, to good business. Grace Drew appeared in the lead two nights, and Lelia Hughes one night and afternoon. Bert Leigh in The Man on the Box 28 pleased fair business. Around the Clock 29, 30 to fair business. Excuse Me 5, 6. The Clansman 8. The White Sister 9. Frederick the Great 10, 11. Seven Days 12, 13. The White Sister (return) 14. Ty Cobb 16. Rebecca of Sunnybrook Farm 17, 18. Miss Nobody from Starland 19, 20. Bohemian Girl 21, 22. The Chorus Lady 25, 26. Peck's Bad Boy 27. The Rosary 30.——ITEM: The managers of the various theatres contemplate discontinuing their orchestras on account of the demands of the Musicians' Union.

GEORGIA.

ATLANTA.—THEATRE (Homer G. George): Thomas Jefferson as Rip Van Winkle Oct. 23, 24; fair co. and business. Jefferson De Angelis and excellent co. in The Ladies' Lion 27, 28; poor business. Anna Held in Miss Innocence 30-1. Eva Tanguay in Little Miss Fix-It 2-4. Excuse Me 7, 8. Get-Rich-Quick Wallingford 9-11.——GRAND (William A. Mattice): The Gamblers 23-25; poor business. Mutt and Jeff 27, 28; large audience. Hal Hoyt and George Beach played parts of Mutt and Jeff, and were well received; Marolita Stetson as Jessie deserves mention.——LYRIC (Hugh Cardosa and H. L. De Give, res. mgrs.): The Winning Widow 23-29, with Joe M. Fields, George B. Seanlon, and Florence May in the leads; excellent co.; fine business. Hanlon's Fantasma 30-4.

ATHENS.—COLONIAL (Arthur J. Palmer, local mgr.): Thomas Jefferson in Rip Van Winkle Oct. 25; excellent, to small house. Mutt and Jeff 26; good, to large audience. The Clansman 27 canceled. Max Stewart 31. Around the Clock 2. The Chorus Lady 13. Dandy Dixie Minstrels 14.

SAVANNAH.—THEATRE (W. B. Sesskind): Pinafore, by local talent, pleased Oct. 30. The Girl in the Taxi 1. Frederick the Great, magician, 2. Excuse Me 4.——LIBERTY: The Goose Girl 30-4; good business.

MACON.—GRAND (D. G. Phillips): The Chocolate Soldier Oct. 28, with matinee, to fine business; excellent co. Creatore's Band 30, with matinee, to light houses. Excuse Me 6.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Baby Mine Oct. 23-28 with a bunch of real live chorus girls and Miss Courtland as the lively Baby had many curtain calls and pleased good business. Girl in Taxi 4. Golden Girl 13-14. Harry Corson Clark 15. Welsh Singers 16. White Slater 18. Sheehan Opera co. 23-24.——NEW BOX (Frederick Bonsner): Much improved; good picture bills; getting better all the time; taxed to utmost capacity.——IRIS: As usual capacity business and fine pictures. Other houses all doing well.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in Mary Jane's Pa Oct. 30-4; good; capacity. Rose Watson playing Portia gave the part artistic unity. Charles Dingle was consistent as Hiram Perkins, never sacrificing the general effect to score momentary applause. The Rose Preston of Chester Wallace was delightfully charming and earnest. William Webb gave a Joel Skinner that was properly despicable. Katherine Bond's Miss Faxon was humorous without being grotesque. As Mary Jane little Miss Garnett showed exceptional talent in child delineation. F. H. Livingstone as Eugene Merryfield and Bryce Oliver as Llewelyn Green brought the actual atmosphere of the village print shop vividly before the audience. The Lucille of Dolly Davis was sweet and winsome, and the Ivy Wilcox of Coletta Powers brought out perfectly the marked difference between the characters. Walter Poulter as Barrett Sheridan was gracefully vivacious. David Marlowe's Star Skinner was one of his most perfect efforts. Lew Welsh as Claude Whitcomb and Robert Jones as Link Watkins were exceptionally humorous. Beverly of Graustark 6-11.——ITEMS: Miss Hayward, for the first time this season, saw her co. from the audience 30-2.—Dolly Davis, the popular ingenue, was welcomed after her severe illness.

TAYLORVILLE.—ELKS' (Jerry Hogan): The Rosary Oct. 25; excellent co.; capacity business. Fi Fi of the Toy Shop (local) 26, 27; capacity business. Merry Mary 31.——ITEM: Grover Hoover, of this city, who was joint owner with Arthur Gillespie in the Gillespie Players co., is now sole owner and manager. Co. has done a splendid business since it opened in September.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): The Cowboy Girl Oct. 29; good house; fair. Willie Collier in Take My Advice 30 pleased good business. Pinafore (local) 31, 1; excellent amateur performance. The House Next Door 2. Paid in Full 3. William Faversham in The Faun 6. Dockstader's Minstrels 7. Harry Lauder 20. The Deep Purple 21.

ROCKFORD.—GRAND (Hugh Flannery): George Sidney in Busy Izzy Oct. 10; fair house. The Three Twins 19; good house. Howe's motion pictures 20, 21; good houses. Eddie Foy in Over the River 24. The Gamblers 25 delighted a good house. Bailey and Austin in The Top o' the World 27; good business. U. T. C. 28; good houses.

AURORA.—GRAND (Charles Lamb, res. mgr.): Bailey and Austin in The Top o' the World Oct. 28; good co. and business. Kibble and Martin's U. T. C. 29 to big business. The Fortune Hunter 1. Madame Sherry 2. The Lyman Twins 5. Monte Carlo Girls 7. The Deep Purple 8.

DECATUR.—POWERS' GRAND (Thomas P. Ronan): Ahasuerus Oct. 26-28. The Parisian Beauties 29. The Squaw Man 31. Merry Mary 1. The Newlyweds 3. The Gay Morning Glories 4. Prince of To-night 6. Paid in Full 8. Speed 13. The Girl in the Train 14. Campus 17. The Boss 18.

QUINCY.—EMPIRE (W. L. Bushy): Henry Woodruff in The Prince of To-night Oct. 28 delighted good-sized audience; excellent co. Paid in Full 29; two good houses; pleased. McFadden's Flats 3. The Travelling Salesman 5. U. T. C. 10. The Lyman Twins 12. The Girl in the Train 13.

ELGIN.—GRAND (Thielen and Prichett): The Fortune Hunter Oct. 31 pleased excellent house.——STAR: Sherman Stock co. in A Woman of the World 30-5; excellent business.——ITEM: The new Orpheum Theatre opens 2 with vaudeville and pictures. Sullivan and Considine furnish the acts.

MORRISON.—AUDITORIUM (A. R. Lewis): U. T. C. Oct. 24 failed to get here. Dunbar Quartette (lecture course) 26 pronounced hit; best ever here; large business.

STERLING.—ACADEMY (George Olmstead): Champaign Belles Oct. 23 pleased fair house. A German Gentleman 28; good satisfaction and business.

JACKSONVILLE.—GRAND (H. L. Hunt): The Rosary Oct. 27 pleased good house. Manhattan Stock co. 28-28; poor co. and houses. U. T. C. 2.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): The Forbes Case Oct. 29; fair-sized audience; pleased. Chorus Lady 23.

DIXON.—OPERA HOUSE (P. F. Starin): Champagne Girls Oct. 24; good business.

INDIANA.

INDIANAPOLIS.

A Short But Successful Opera Season—Big Advance Sale for Harry Lauder.

The Aborn English Grand Opera co. closed their week's engagement at the Shubert Murat Oct. 28 with Thais and Tales of Hoffman, which was given earlier in the week, both of which attracted large audiences. Taken as a whole, the week of opera was highly successful. The first half of the current week was dark. Blanche Ring in The Wall Street Girl opening 2-4. Pinafore with the big cast 6-8. Forbes Robertson in The Passing of the Third Floor Back (return) 9-11.

Harry Lauder is announced for a single performance at the Murat Nov. 21. As it will be his first appearance here, the capacity of the house will no doubt be inadequate to supply the demand for seats.

The beautiful, elaborate and spectacular settings of Thais, the exquisite music of the operatic score, and the strong acting of Tyrone Power, the impressive work of Constance Collier and Julian L'Estrange, were the notable features of the admirable production at English's 23-28. The Girl in the Taxi (return) finished the week 27-28. The Follies of 1911 30-4. Alma, Where Do You Live? 6-8. Louise Dresser in A Lovely Liar 10-11.

Harry Clay Blaney at the Park Oct. 26-28 scored his usual success in Across the Pacific, a play long familiar to the patrons. Another old favorite, Mrs. Wiggs of the Cabbage Patch with Blanche Chapman in the title role, Minnie Milne as Miss Hazy, Thomas Aikin as Mr. Stubbins, and Mae H. Botti as Lovey Mary made another successful bid for popularity 30-1. Ward and Vokes in The Trouble Makers 2-4.

Sunbonnet Sue was the offering of the Halton Powell Stock co. at the Colonial 30-4. Mr. Powell was out of the cast, taking his first vacation in three years.

At Keith's 30-4 Montgomery and Moore in a whirlwind of foolishness captured the house and carried off the honors. However, The Three Vagrants, musicians, Clark and Berkman in A Baseball Flirtation and Hayward Hayward in Holding Out, came in for a large share of applause. The Eight Palace Girls, Corrigan and Vivian, Clifford and Burke, Marcus and Dalton Bros., rounded out one of the best bills of the season.

The Park management entertained the children of the Cabbage Patch co. with a Hallowe'en party 31. After the performance, a long table was set in the center of the stage with apples, cider, candy, and other good things and a good time was enjoyed by the entire co.

Ned Hastings, manager of Keith's was elected vice-president; Mrs. John W. Jones treasurer; Mrs. C. S. Sargent, chairman of the committee on hospitality and entertainment, at the meeting of the Actors' Alliance at Hotel English 25. Meetings of the Alliance will be held at the hotel the first Tuesday in each month.

Hayden Stevenson, who was seen to advantage as Dorion and Damon in Thais last week at English's, was for a short time connected with the Forepaugh Stock co. at the Majestic several years ago.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Elsie Janis and excellent co. delighted capacity house in The Slim Princess Oct. 23. The Fortune Hunter 27, 28 to fair business. Newman Travellalk on Ireland 26; good. Croxton Quartette 1. Newman on Scotland and Wales 2. Alma, Where Do You Live? 4. William Faversham in The Faun 14.——AUDITORIUM (Harry G. Sommers): Girl of the Streets 19-21 to fair houses. The Spy Detective 22-25; business fair. Hoosier Schoolmaster 29-1 drew well and pleased. Human Hearts 2-4. Brewster's Millions 5-8.

TERRE HAUTE.—GRAND (T. W. Barhydt): Madame Sherry Oct. 23 pleased large house. Pinafore All Star Cast 24; S. R. O. Hoosier Schoolmaster 27, 28; good co.; good business. Swamp Angel 29; good business. House Next Door 31. Newlyweds 1. Rosary 4, 5. Dear Old Billy 9, 10. Robert Hilliard in The Fool There Was 11.

CONNERSVILLE.—AUDITORIUM (F. B. Keh): Madame Sherry 7. Baby Mine 8. Dever Express 14. Quincy Adams Sawyer 15. The Rosary 21. Madame La Bran 22. The Girl in the Taxi 24. The Next Egg 27. Alma, Where Do You Live? 28.

RICHMOND.—GENNETT (O. G. Murray): The Little Girl That He Forgot Oct. 25 disappointed fair house. The Girl in the Taxi 26; good co.; pleased large house. Eva Tanguay in Little Miss Fix-It 28.——MURRAY (O. G. Murray): Petrain's Circus 23-28; large houses.

BLOOMINGTON.—HARRIS GRAND (R. H. Harris): The Cowboy Girl Oct. 17; capacity. The Coburn Players in Taming of the Shrew 23 delighted crowded house. Mrs. Coburn as Katharine easily the star of the attraction. The Squaw Man 2.

MUNCIE.—THEATRE (George Challis): The Neighbor's Wife Oct. 24; excellent co; capacity. Eva Tanguay in Little Miss Fix-It 26 pleased fair house. Girl From U. S. A. 28; fair house and co. Madame Sherry 4.

GOSHEN.—JEFFERSON (H. G. Sommers): Fortune Hunter (return) Oct. 26, with William Roselle in lead. Tossell Vaudeville co. 27. Show Girl 28. Madame Sherry 31 (return); good co.

ALBION.—OPERA HOUSE (Anthony C. Kimmell): Widow McCarty Oct. 17; fair co. and business. The Carolina Jubilee Singers 20; co. and business good. Cowboy Girl 3. The Little Homestead 9.

ANGOLA.—CROXTON (Charles Siva): Madame Sherry Oct. 27; best of season; topheavy house. Cowboy and the Girl 1. Squaw Man 7. Little Homestead 14. Girls 17. Lena Rivers 25.

WABASH.—EAGLES' (H. S. Lomas): My Cinderella Girl 7. Commercial Traveler 11. Madame Sherry 21. Prince of To-night 28. Alma, Where Do You Live? 1.

AUBURN.—OPERA HOUSE (J. C. Henry): Show Girl Oct. 24; fair co. and house. Captain Hobson's lecture 8. Little Homestead 10.

ROCHESTER.—ACADEMY (James Masterson): A Bachelor's Honeymoon 30 pleased; S. R. O. County Sheriff 9.

IOWA.

DES MOINES.

Henry Miller Well Received—Efforts of the Stock Company Rewarded.

Rose Melville in Sis Hopkins at the Bijou Oct. 22-28 proved as diverting as ever. Henry Miller in The Havoc 24 drew capacity, and made a lasting impression. The Trocadero followed 25 for two performances, which averaged fair business. Montgomery and Stone 1. Eddie Foy 2, 3. Red Rose 4.

Across the Street at the Princess the stock co. offered Too Much Johnson 22-28, and drew good houses all week. Mr. Gilen was particularly acceptable as the hero, while Miss Rockert, Miss Pringle, Mr. Reynolds, and Mr. Ho-

ness all appeared to advantage. Mrs. Dane's Defense, Prince Chap, and David Harum will follow in order. H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN (E. O. Ellsworth): The Travelling Salesman Oct. 25, with Herbert E. O'Connor, pleased fair business. The La Brun Grand Opera Quartette 26 delighted big business. Rosalind at Red Gate 31. Cecil Fanning (College Lecture Course number) 6.—ITEMS: Failure to load baggage and scenery at Cedar Rapids caused the Boyd B. Trousdale co. to lose a Three Weeks matinee at Marshalltown 25.—J. W. W. Marcellus has transferred his lease on the Syndicate theatre in Waterloo to the Crystal management, of which J. Jolly Jones is the active agent, and the house will continue with S. and C. vaudeville, the Crystal returning to motion pictures exclusively. FRANK E. FOSTER.

MARSHALLTOWN.—NEW ODEON (J. Sweetland): The Chocolate Soldier Oct. 18 pleased good house. The Lyman Twins 21 pleased good house. The Lion and the Mouse 23 pleased fair house. The Virginian drew and pleased a good house. Boyd B. Trousdale in Three Weeks, Rosencrantz and Marry Jane's Pa 26-28. Rosalind at Red Gate 30. The Red Mill 2. The Red Mill 3. The Runaway Girls 5. Peck's Bad Boy 11. Madame Sherry 12. Rouse's Band 14. Merry Mary 19. G. R. O. Wallingford 21. Girl of My Dreams 22. Coburn Players 23. Richard Carle in Jumping Jupiter 24.

WATERLOO.—THEATRE (A. J. Bushy): Barrow Dramatic co. Oct. 23-28; pleased fair houses. Plays: Wife in Name Only, Molly Bawn, For Love and Honor, Don't Lie to Your Wife, A Woman of Mystery, Fatal Marriage, Montgomery and Stone 31. The Red Mill 1. Bailey and Austin in Top o' the World 4.—ITEM: The local lodge of T. M. A., No. 123, have just settled in their new rooms, and are very nicely situated. The local Masons contemplate one the first to be initiated in the new rooms. Visiting members always welcome.

DAVENPORT.—BURTIS OPERA HOUSE (Curt. Kindt and co.): Tri-City Stock co. in stock of the Four Oct. 23-24; fair business. The Red Mill 29; especially pleasing to a good house. Tri-City Stock co. in Out of the Fold 30, 31; well pleased.—GRAND OPERA HOUSE (D. L. Hughes): Henry Miller in The Havoc 26 very satisfactory to good sized audience. Montgomery and Stone 29 in The Old Town to capacity business. The Red Rose 31; pleasing performance; large house.

BURLINGTON.—GRAND (William L. Bradley): The Fortune Hunter Oct. 21 drew two large houses. The Lyman Twins 22; excellent business. The Travelling Salesman 23; light attendance. Henry Miller 26 canceled. The Red Rose 27. The Two of the World 2. Other People's Money 3. Dante's Inferno 6-8. Dockstader's Minstrels 13. The Coburn Players 14, 15. Rouse's Band 17. Get-Rich-Quick Wallingford 18.

HARLAN.—EBINGER GRAND (W. Ebinger): Merry Mary Oct. 11 pleased good house. Papa Children 20, 21 pleased two full houses. Lyman Howe's pictures 22, 23; two good houses. Girl and the Tramp 26; poor; fair house. The High Fivers 4. Fatty Feltz 6. Madame Sherry 7. The Girl I Love 10. Monte Carlo Girls 23. Muldoon's Picnic 28. Get-Rich-Quick Wallingford 29.

SPENCER.—GRAND (Franklin Flette): Hilliard Wight co. Oct. 27, 28 failed to draw. The ... from Sherry's. Rosalind at Red Gate 30. Servant in the House 13. M. O. M. Charles L. Seasholes 22. Toymaker's Dream 23. The Lorbe 29, 30.

TRIBUNE.—COLONIAL (Harry Yager): Georgia Dameral in The Heartbreakers Oct. 20; excellent co.; capacity. Girl Who Dared 23; good co.; small house. Rosalind at Red Gate 28.

EAGLE GROVE.—ARMORY OPERA HOUSE (W. F. Isse): The Girl and the Tramp Oct. 26; good co.; fair business.

ARMONA.—GRAND (Clifford L. Niles): County Sheriff Oct. 23 pleased good house. Runaway Girl 9.

KANSAS.

COLUMBUS.—McGHIE'S (W. E. McGhie): Holmes Musical Comedy co. Oct. 25; fair performance and business. Clarence Price Travelogue 4. Martin's U. T. C. 16.

OTTAWA.—ROHRBAUGH (F. C. Dobson): The Clansy Oct. 27; manager refused to let performance proceed. Nickerson Brothers co. 30-4. Red Rose 11.

FORT SCOTT.—DAVIDSON (Harry C. Epperly): Girl in the Train Oct. 28; pleased fair house. Richard Carle 7. Traveling Salesman 24. Newlyweds 27.

HUTCHINSON.—HOME (W. A. Lee): The Commercial Traveler Oct. 26; good co.; to fair business. Mildred 28 pleased two small houses.

SALINA.—CONVENTION HALL (J. A. Kimball): The Rosary 3.—OPERA HOUSE: The Witness of Years Oct. 24. Royal Slave 4.

MANHATTAN.—HETRICK (W. C. Sears): Richards and Pringle's Minstrels Oct. 21 pleased crowded house.

KENTUCKY.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): The Red Mill pleased a packed house Oct. 19. Human Hearts 24. The Heart of Chicago 26; fair business. Sis Perkins 28; fine show.

HENDERSON.—PARK (R. E. Cook): Whitaker Stock co. Oct. 21 pleased good business. Innes's Band 19; good business. Red Mill 20; good performance; pleased good business. Hickman Bessey Stock co. 23-4; S. R. O.

HOPKINSVILLE.—MANRING (J. P. Dupuy): Isabel Rosse on the Trail Oct. 20; small house. May Stewart in As You Like It 24. The Girl from Rector's 27.

LEXINGTON.—OPERA HOUSE (Charles Buell): Chorus Lady 17; fair production; good business. Girl in the Taxi 23; good performance and business.

WINCHESTER.—THEATRE (S. Dipelli): Madame Sherry Oct. 28 pleased packed house; best of the season.

FRANKFORT.—CAPITOL (J. M. Perbet): Beverly Oct. 26; good co. and house.

LOUISIANA.

SHREVEPORT.—GRAND (Ehrlich Brothers and Coleman): Nat Goodwin in The Captain Oct. 16, excellent co.; well-pleased audience. Al Wilson in A German Prince 21; good co.; entertained fair-sized house. Miss Nobody from Starland 31. Madame Sherry 2. Alma, Where Do You Live? 4.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): The Round Up Oct. 19-21; S. R. O.; a strong and well balanced co. Mr. Holmes as Silm especially well liked. Over Night 23, 24; good co.; well received; good houses. Naughty Marietta 25; a positive delight. Miss Webber immediately made herself a favorite; one of the best of the season. Francis Wilson in The Bachelor's Baby 1.

BANGOR.—OPERA HOUSE (F. A. Owen): The Round Up closed Oct. 18; highly pleased four large audiences; co. and performance fine. Over Night 20, 21; capable co.; pleased three good audiences. Naughty Marietta 24 to packed house; audience seemed pleased. Yale Stock co. 30-1. Francis Wilson in Bachelor's Baby 2. Beauty Spot 4. Phelan Musical Comedy co. 6-11.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Over Night Oct. 26; first-class production; large audience. The Beauty Spot 5. The Chocolate Soldier 9.

BRUNSWICK.—TOWN HALL, H. J. Girvan): Circle de Cremes 7. French Dramatic Club 30.

MARYLAND

CUMBERLAND.—MARYLAND (William Cradoc): Old Homestead Oct. 25 drew well and pleased; William Lawrence and co. competent. Aborn Opera co. in Bohemian Girl 3.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiler): The Girl of the Mountains Oct. 27, 28 (matinee 28), with Lillian Fisher, Flora A. Abbe, Mrs. Alexander Leonard, Howard L. Ely, and a good co., well presented; pleased fair attendance. Paid in Full 2-4. The Gamblers 13. Beauty Spot 16. The College Girls 19-18. Rose Sydell 23-25.—ITEMS: Katherine Scott, who is playing the part of Pleasure in Everybody, scored a big success.—Winfred Burke and Roy Phillips, who are in the same co., also met with much success in well-played parts.—Richard Jose, of Silver Threads, entertained several friends from this city during his Providence engagement.—Fall River Lodge of Elks, No. 118, entertained their lady friends at an elaborate entertainment 26.—One of the latest and up-to-date electric signs will be placed over the main entrance of the Academy in a few days.—Manager Julius Cahn was in town on business 26.—George A. Hill, of this city, has been appointed manager of the Woonsocket, R. I., Opera House.—Roy Sumner, who is with A. H. Woods's Western Girl in the Taxi co., has made a great hit in the leading male part, according to the Pacific Coast press accounts.—Charles James, who played at the Savoy 23-28 in the dramatic sketch, The Noblest Roman of Them All, occupied the pulpit of St. Luke's Episcopal Church, evening 29, and spoke to a congregation that filled the church to the doors, his subject being "The Theatre and Christian Morals." His remarks made a deep impression and the pastor, the Rev. James J. Cozan, extended on behalf of the people an invitation to speak there again. W. P. GEE.

NEW BEDFORD.—THEATRE (William B. Cross): Boston Symphony Orchestra Oct. 31 pleased capacity. Gertrude Fleming Breakaway Barlows, Louis Bixley and co., Alabama Comedy Four, Rezzetta and Large, May Wentworth, and pictures 30 and 1-4.—HATHAWAY'S (John M. Hathaway, gen. mgr.): At the House Where There's No Trouble, Lester Lonergan, Rose King and Their Merry Associates have made a new record for laughs. The Man from Mexico, as presented by this peerless co., is one long, loud yell—a continuous scream of laughter—denotes business.—VIEW'S (Eugene H. View): Osborne Wallace and co. in One Night with the Lunatics, Balston and Nea, Kretore, Rose and Shaw, Bert Truss, and pictures 30-4 delighting the same big crowds.—SAVOY (John F. Harry): Cute and Charlotte Lillie Perkins, Infield and Curry, Maggie and Billie Keller; pleasing large audiences 30-4.—COLUMBIA: Rich and Vennett, Mile. Jeannette Fitzpatrick and Leon, Grace Tisdil, and pictures; excellent bill; good business.

NORTHAMPTON.—ACADEMY (B. L. Potter): Kirk Brown and Leigh DeLacy Oct. 23-28; good; fair patronage. Plays: The Two Orphans, The Ironmaster, The Liars, An Enemy to the King, Romeo and Juliet, and Othello. Stetson's U. T. C. 30. Matt and Jeff 2. Williams College Dramatics 4. Our New Minister 10. Lyman Howe 11. Minute Dancers 13. Cyril Scott 16.—SMITH COLLEGE: Organ recital by Gaston Dethier 25; good; large attendance.—ITEM: For Romeo and Juliet and Othello, in the Kirk Brown productions, Bertha Creighton came on from New York to play Juliet and Desdemona.

LOWELL.—MERRIMACK SQUARE (F. J. Carroll): Stock co. in A Woman's Reasons Oct. 30-4; capacity. Kendall Weston, Stanley Wood, Constance Jackson, and Beatrice Saville deserve mention.—OPERA HOUSE (Ralph A. Ward): Irish Players in Kathleen N. Houlihan, The Building Fund, and The Workhouse 2.—HATHAWAY (J. J. Gartland): Donald Meek Stock co. in Last Twenty-four Hours 30-4, with Lucille Spinney in lead; large houses. The Family 5-11.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): The Girl of the Mountains Oct. 19-21; good business. Rahrey Arctic pictures 22; fair house. Frank Deshon in The Beauty Spot 27; fair business. The Irish Players 4.—COLONIAL (John F. Adams): Little Lord Roberts and a good bill 23-28; large houses.—BROADWAY (W. C. Fleming): Gertrude Fleming headed the bill 26-28; packed houses.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. 30 and Nov. 4 in A Woman's Way; business good. George Webb, the new leading man, was given a hearty welcome and made a good impression. Lucy Milliken in the lead also was clever.—ITEMS: Polly Hollis, who was with the co. last season, has returned.—H. G. Holland has relieved the co. after a few weeks' absence. Both are big favorites.

LYNN.—AUDITORIUM (Lindsay Morrison): Lindsay Morrison Stock co. in The Virginian Oct. 23-28. Howell Hansel, the new leading man, gave a convincing and finished portrayal of the title-role, and Valerie Valaire, James Barrett, Mrs. Hibbard, and Miriam Collins all did well. Lottery Man 30. Heir to the Hoorah 6.

Since the decision rendered by the United States Supreme Court, it has been decided by the Monks hereafter to bottle

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WORCESTER.—POLI (J. C. Criddle): Poli Stock presented All on Account of Eliza Oct. 30-4; full houses. The co. is proving a big hit, and with George Spencer in the lead they are doing some fine work. Northern Lights 6-11.—FRANKLIN (J. Belmont): The Honeymoon Girls 30-4.

FITCHBURG.—CUMINGS (H. F. Jackson): Mutt and Jeff Oct. 30 pleased one of the biggest houses of season. Over Night 4. Beauty Spot 10. Cat and the Fiddle 11. Stetson's U. T. C. 17. Chocolate Soldier 22. Taylor Stock co. 27-2.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): The County Sheriff Oct. 26; poor co. and business. The Goose Girl 30; good co.; fair business. Over Night 5. The Cat and the Fiddle 10.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): Frank Deshon in The Beauty Spot Oct. 26; co. and business good. Over Night 3.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. F. Jordan): The Hottest Coon in Dixie Oct. 25 good to fair business. Get-Rich-Quick Wallingford 28; excellent co. to capacity. The Millionaire Kid 1. The Heart Breakers 3. The Private Secretary 17. The Cow and the Moon 20. Vanda Knof, Violinist 21. The White Squaw 22. The Traveling Salesman 24. Carl Stuart in Politics 30.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Madame Sherry Oct. 26 drew almost capacity business in the rain. Tuesday Vaudeville Tours 28; doubtful business of former visit. Lyceum Course opens with the Russian Orchestra 31. The Little Homestead 1. The Champagne Girls 4. Seven Days 14. Frank J. Cannon lectures 16. Dockstader's World's Greatest Minstrels 17.

SAGINAW.—ACADEMY (W. A. Rusco): Fortune Hunter Oct. 16; very large house; good co.; excellent satisfaction. Get-Rich-Quick Wallingford 22; full house; capable co. A Messenger Boy 23. Quincy Adams Sawyer 24. Baby Mine 25. The Squaw Man 29.—BIJOU (W. A. Rusco): The Parting 23-28; crowded houses.

ADRIAN.—CROSWELL (C. D. Hardy): Norman Hackett in Satan Sanderson Oct. 26; good co.; splendid satisfaction; very large house. The Little Homestead 30 with our old friend and fellow citizen, Robert Ransome; fair business; satisfaction. Quincy Adams Sawyer 1. The Chorus Lady 4. Polly of the Circus 16.

BATTLE CREEK.—POST (E. R. Smith): Morris Thurston Stock co. in When Man Turns to Brute, Poor Relation, St. Elmo, The Devil, Peaceful Valley, In Havana, and The Great Power Oct. 23-28. Howe's pictures 30; good business. Morris Thurston Stock co. 31-5.

ANN ARBOR.—WHITNEY THEATRE (Don M. McIntyre): Maude Adams Oct. 17 to S. R. O. Fortune Hunter 18 pleased good house. Get-Rich-Quick Wallingford 19; good; good house. Norman Hackett 25 more than pleased full house. Baby Mine 28. The Squaw Man 4.

IRON MOUNTAIN.—OPERA HOUSE (A. J. Rundle): Monte Carlo Girls Oct. 25 satisfied good house. The Great Warne 26, 27; failed to appear or cancel. Millionaire Tramp 3. Traveling Salesman 16.

KALAMAZOO.—FULLER (W. J. Donnelly): Alma 2. Human Hearts 6. The Cowboy and the Thief 8. Polly of the Circus 9. The Squaw Man 10.—ACADEMY (B. A. Rush): Howe's pictures 4. Harry Lauder 17.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon): Fortune Hunter Oct. 25 pleased big house. Polly of the Circus 26 pleased fair business. Madame Sherry 29 pleased large house. Howe's pictures 2.

BIG RAPIDS.—COLONIAL (Bartlett Tice): Lyman Howe Oct. 19; fair business. Get-Rich-Quick Wallingford 24; big business and entire satisfaction. The Aviator 27 failed to please. Baby Mine 2.

CALUMET.—THEATRE (J. D. Cuddihy): Checkers Oct. 24 pleased packed house. The Hottest Coon in Dixie 27; fair co. and business. Get-Rich-Quick Wallingford 1. Three Twins 2.

GWOSSO.—THEATRE (Pat. Jamieson): Baby Mine Oct. 26 pleased good house. American Stock co. 30-4. The Aviator 8.

MINNESOTA.

ST. PAUL.

Two "Girl" Plays in One Week at the Metropolitan—Edwin Mordant at the Grand.

The Girl I Love, with a co. that included Victor Morley, Ted Burns, Lenora Novasio, Hazel Drake, and Eleanor Henry, opened to a very large audience at the Metropolitan Oct. 29-1. The "broilers," as well as the more statuesque members of the chorus, were not lacking in physical charm. Johnny Dove's dancing was a feature. The Girl of My Dreams 2-4. Henry Miller 6-11. Bailey and Austin 12-18. James K. Hackett 19-25. Thais 26-Dec. 2.

The White Slave opened well at the Grand 29-4, with good prospects for the week. The excellent cast embraced Grace Atwell, Edwin Mordant, Louis Egan, and William H. Ferris. The House Next Door 5-11. Beulah Poynter 12-18. Ward and Vokes 19-25. Salvation Nell 26-Dec. 2. Soul Kiss 3-9.

William H. Thompson in The Wise Rabbi, Kelly and Wentworth, Fay Two Coleys and Fay, Bob Pender's Giants, Gordon Eldred and co., Wilson and Wilson, and Patty and Desperado constituted the Orpheum bill 29-4.

The Empress had Joe Maxwell's Night in a New York Police Station, Fernandez Duo, Ned Norton, Marie Fitzgibbons, and Walton and Lester.

The Shubert offered Sam Howe's Love Makers, while the Star housed the Yankee Doodle Girls 29-4.

A rumor current that the Crusoe Girls 5-11 will be the last burlesque attraction at the Shubert was denied at the box-office.

JOSEPH J. PFISTER.

OWATONNA.—METROPOLITAN (Charles Servatius): The Traveling Salesman Oct. 26; very small house; co. headed by Robert E. O'Connor; pleased all. Carl A. Winterhoff as Franklyn Royce made big hit. The Cow and the Moon 28; good business; fine performances. Ed. Gilmore and William Gross were favorites. Peck's Bad Boy 29; poor performance; small house. Walker Whiteside in The Magic Melody 2; good advance sale.—ITEM: W. P. Gage, lessee of the Metropolitan, was here last week, and promises us some of the very best road attractions during the season. He also arranged with Mr. Servatius to continue as local manager.

DULUTH.—LYCEUM (C. A. Marshall): Gus A. Forbes and co. in The Man from Mexico Oct. 22-27; well presented; good business; pleased audiences. The Fortune Hunter 23-28; capacity; delighted audiences; much favorable comment by press and public. Checkers 29; good co.; good business; pleased. Walker Whiteside in The Magic Melody 30, 31 to S. R. O.; enthusiastic audiences. The Heartbreakers 3, 4. The Three Twins 5. The Gamblers 6, 7. Harry Lauder 14.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Cow and the Moon Oct. 23 pleased fair audience. The Fortune Hunter 24; big business. The Gamblers 27; capacity; excellent co. The Girl of My Dreams 28; big business; attractively staged and scored a most decided hit. Hans and Nix 29 pleased to heavy house. Walker Whiteside 3. Henry Miller 4. Rip Van Winkle 8.

MANKATO.—THEATRE (C. H. Griebel): The Girl of My Dreams Oct. 27; good co. and house. The Heart Breakers 29, with George Dameral; fair house; co. fine. Peck's Bad Boy 31. The Cow and the Moon 3. The Girl I Love 5.—ITEM: All Sunday attractions big business here.

MISSISSIPPI.

YAZOO CITY.—YAZOO THEATRE (D. Wolerstein): Alma, Where Do You Live? Oct. 23; excellent co.; very good business. Al. G. Field's Greater Minstrels 24; excellent co.; capacity. The Chorus Lady 26. Jolly Bachelors 27. Miss Nobody from Starland 8. The Gamblers 9. Dante's Inferno 16-18. Honeymoon 21. Matt and Jeff 22.

CLARKSDALE.—NEW THEATRE (Crawley Brothers): Alma, Where Do You Live? Oct. 25 pleased large and enthusiastic audience; one of the best performances ever here; entire cast very good. The Gamblers 13.—UNDER CANVAS: Gollmar Brothers 28; two performances to capacity.

MERIDIAN.—GRAND (L. Rothenberg): Alma, Where Do You Live? Oct. 17; good house. Al. G. Field's Minstrels 20; capacity. Dante's Inferno 23-25; very small business. Soul Kiss 31. David Bispham 6.

JACKSON.—CENTURY (S. J. Myers): Al. G. Field Oct. 23; S. R. O. Chorus Lady 24 pleased good house. Madame Sherry 1. Miss Nobody from Starland 4. Gamblers 10. Nat Goodwin 22. Mutt and Jeff 23.

COLUMBUS.—THEATRE (I. R. Davidson): La Grange and Gordon Lindale Minstrels Oct. 26; poor business. Soul Kiss 1; good advance sale.——UNDER CANVASS: Raymond Stock co. 30-4.

MISSOURI.

KANSAS CITY.

Grace Van Studdiford in The Paradise of Mahomet—Gossip and Personal Mention.

Grace Van Studdiford, playing in The Paradise of Mahomet at the Auditorium Theatre Oct. 22, 23, paid a pretty compliment to Madame Lillian Nordica, who occupied a box the first evening, by throwing a rose into the singer's lap from the stage. Madame Nordica sent a great cluster of roses to Miss Van Studdiford at the following performance. Sheehan Grand Opera co., featuring Joseph F. Sheehan, tenor, in The Love Tales of Hoffman 24, 25. The Girl in the Taxi 28, 29. Mother 30-1. The Golden Girl 2, 3. Harry Bulter in The Flirting Princess 4, 5. Kyrle Bellew 7, 8.

The Lawrence Players presented Carmen at the American 22-28. Jane Kelton essayed the title-role in the Hamilton version. Del S. Lawrence was the Don Jose. The play was interesting and the scenery a feature. A Texas Steer is underlined.

Madame Lillian Nordica, assisted by Myron W. Whitney, basso, and Raymond Simmons, pianist, was well received by a large audience at the Auditorium Theatre 25. Madame Nordica has the distinction of being the first woman to cross the new Monroe Street bridge, the longest concrete structure in the world, which will be formally opened Nov. 25.

Jessie Shirley will be the queen and Nellie Mustain the Princess Ilona in The Queen of Bon Bon Land, a minstrel fantasy to be presented as a benefit for the woman's hotel-building, in the Auditorium 15, 16, under direction of J. W. Evans. In a burlesque of George M. Cohan and his Yankee Doodle co. arrivin' from Broadway is Lillian True as Lillian Russell, Mrs. George Manning as Trixie Friganza, and Hazel Coates as Julia Marlowe.

Floy LePage, of Spokane, has been admitted to membership in the Philharmonic Society of Rome, where she is studying vocal music.

Joseph A. Muller, resident manager of the Orpheum Theatre, entertained seventy-five newsboys of the "Chronicle" the evening of 25. Ben Stubeck had charge of the youngsters.

Myrtle Young, of the Clover Trio, on the Orpheum bill here the week of Oct. 8, has gone to Salt Lake City to join the co.

D. Glyndwr Richards, director and organist, and the Mountain Ash Male Choir of Wales will appear, under the auspices of the Welsh Society of Spokane, in First Methodist Church here Nov. 26-27.

Mrs. William Siebels, wife of Superintendent Siebels of the Auditorium Theatre, who recently inherited estates in Michigan and Ohio worth about $50,000, has gone to Toledo, O., to make final settlement of her claims. Mr. and Mrs. Siebels are now planning a trip to Germany, Ireland and Scotland, where they will visit relatives.

Announcement is made that an amicable settlement has been reached between managers of the three vaudeville theatres and the Spokane Stage Employes' Union. The managers have agreed to pay the union scale and sign a contract for two years, instead of an agreement for only one year, which the stage employes desired.

Ben H. Ries, secretary of the fourth National Apple Show, has engaged the Piper Highlanders of Vancouver, B. C.; Hendricks' Binsville Band of Seattle, and Albert Nightingale, cornet soloist, for the week of Nov. 25. The two bands will be featured in the Knahoos parades.

W. S. McCREA.

ST. JOSEPH.—TOOTLE (C. U. Philley): The Chocolate Soldier Oct. 25, 26; delightful presentation; excellent cast; two packed houses. Montgomery and Stone in The Old Town 27; received a royal welcome from a banner house. Montgomery is an old-time resident of this city, and his friends turned out to welcome him. Eddie Foy in Over the River 4.——LYCEUM (C. U. Philley): The Black Patti with In the Jungles, 23-25; supported by a good co.; pleased excellent business. The Wizard of Wiseland 27, 28 pleased good business. McFadden's Flats 29-1. The Punkin Husker 2-4.

HANNIBAL.—PARK (J. B. Price): Henry Woodruff in The Prince of To-night Oct. 27; excellent co.; S. R. O. McFadden's Flats 2. Dante's Inferno pictures 3, 4.

COLUMBIA.—THEATRE (R. H. Hall): Henry Woodruff in The Prince of To-night Oct. 25 pleased S. R. O.; broke season's record for business. Grace Baird Stock co. 30-4.

MOBERLY.—HALLORAN'S (P. Halloran): Dante's Inferno Oct. 31. Commercial Traveler 4. Morey Stock co. 6-11.

MONTANA.

BUTTE.—BROADWAY (James K. Hosier): The Love Tales of Hoffman Oct. 18 to fairly good house. Of the male cast Charles Rydeatt, baritone, deserves special mention, and Mr. Ty Ler basso, and William Young, tenor, were acceptable. Gladys Caldwell, Marion Walker, and Annabel Tarlton were good; the balance were, with the orchestra undeniably poor. Grace Van Studdiford 20, with an all star cast, carried by storm a house packed to the doors. Richard Carle 21 also delighted a packed house. The Golden Girl 29. Kyrle Bellew 2. The Girl in the Taxi 4, 5. Chocboys 6, 7. The Flirting Princess 9.——ITEM: Warren Keller, formerly manager of the Opera House at Great Falls, is now stage-manager at the Broadway.

NEBRASKA.

OMAHA.

Good Bills and Business at the Brandeis—Gerald Griffin Drew Well.

At the Brandeis McFadden's Flats Oct. 19-21 to a fair business. Henry Miller in The Havoc 22, 23; made a very strong impression. Rose Melville 24, 25 to average business. Manager Burgess had The Virginian 26-28. Eddie Foy 29-1. Montgomery and Stone 2, 3. The Red Rose 5-8.

At the Boyd The Chocolate Soldier 19-23 to light business. The Shubert house had Speed 29-1.

The usual record of large and well-pleased audiences was made at the Orpheum week of 22, the programme being The Mabelle Fonda co., Kelly and Wentworth, Gerald Griffin and co., Ill Other People's Money, Leipzig, the Royal Conjuror; The Darling of Paris, Willa Holt Wakefield, and Bob Pender's Giants.

At the Gayety The Trocaderos drew twice daily almost capacity business, and the co. well deserved the success they made. Roble's Knickerbockers for week of 29.

Billy Watson's Beauties in Krausemeyer's Alley was the attraction at the Krug week of 22, and the box-office receipts are quite satisfactory. For week of 29 Follies of the Day.

At the American The Mills of the Gods for week of 22, with The Wolf underlined.

J. RINGWALT.

NORFOLK.—AUDITORIUM (M. W. Jencks): Roach-Wagner-Shank Opera co. Oct. 18; small house; performance called off and money refunded. The Pumpkin Husker 21 to small house.

LINCOLN.—OLIVER (F. C. Zehrung): Chocolate Soldier Oct. 24 pleased good business. Alice Nielson Opera co. 26; good house. Lyman Howe's pictures 28; fair business. The Virginian 30; good co. and business.

BEATRICE.—PADDOCK (O. P. Fulton): Girl from Sherry's Oct. 17; fair business. The Rosary 23; good co. and business. Lyman Howe 30. Wizard of Wiseland 1.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): Daniel Bone 1. U. T. C. (Martin's) 2. The Servant in the House 3. Lyman H. Howe's pictures 4.

BROKEN BOW.—OPERA HOUSE (B. C. Empfield): The Girl of Eagle Ranch Oct. 20; fair, to good business.

M'COOK.—TEMPLE (McConnell and Pennell): Rosary Oct. 28 pleased large house. Lion and the Mouse 18.

NEVADA.

RENO.—MAJESTIC (Arthur J. Aylesworth): Madame Nordica pleased good house. Harry Corson Clarke in The Absent Boy 8; good co. and business. Walter de Leon in The Campus 14. Girl of the Golden West 16. Seven days 20; S. R. O.; co. good. Chorus Lady 30, 31. Gertrude Hoffman 9.

CARSON CITY.—OPERA HOUSE (C. H. Peters): Harry Corson Clarke in His Absent Boy Oct. 18; fair business. Alcazar Stock co. in Girl of the Golden West 17; capacity.——ITEM: The Wigwam management surrendered lease, which reverted to Manager Peters.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): Over Night Oct. 27 pleased fair business. Beauty Spot 28 delighted poor business.——ITEMS: The Star closed its doors 30 for lack of patronage.—The Orpheum and Lyric are still doing big business.

BERLIN.—ALBERT (Albert Croteau): The Climax Oct. 20; good, to fair audience. Mlle. Florence Webber in Naughty Marietta 24; without doubt finest of its kind ever here; large and appreciative audience. The Cat and the Fiddle 30.

MANCHESTER.—PARK (Shea, Stair and Havlin): Over Night Oct. 31; excellent co. and business. Paid in Full 6-8.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): The Goose Girl Oct. 27 pleased a light house.

PORTSMOUTH.—THEATRE (F. W. Hartford): Vaudeville and pictures week of Oct. 23-28 to big business. Over Night 28.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Billy the Kid 3. Governor Wilson 4.——ITEMS: Thomas Mooney, prominent throughout this State in Elkdom, was the guest of New York members of that order Oct. 27, 28.—Adeline De Nette was in town 27, as was Lorette, the comedy juggler, and Hall and Fisher, monologist and musician.

J. WILL BURR.

PATERSON.—LYCEUM (F. J. Gilbert): Offered At the Mercy of Tiberius Oct. 30-3 to good patronage. The efforts of Eleanor Montell and a well-balanced co. were well received and thoroughly enjoyed. The Newlyweds and Their Baby 5-10.——OPERA HOUSE (John J. Goetchius): Stock co. presented The Man from Mexico 30-3 to fair business. Joseph McCoy as Bismarck Schmidt was good and divided honors with Edward Lynch, the star. The Lily 5-10.——EMPIRE (A. M. Brueggemann): Drew well with this bill 30-3: Taking the Rest Cure, Godfrey and Henderson, and seven other acts.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): Ty Cobb in The College Widow Oct. 30, 31; fair business. The Master of the House 3, with Julius Steger in the lead, delighted his audiences. Charles K. Champlin Stock co. 6-11.——BROAD STREET THEATRE (Charles Fish): Perpetual Stock co. 30-4 in Arizona to good houses. The Deep Purple 2; fair house.

BRIDGETON.—CRITERION (Ed. B. Moore): Mrs. Leslie Carter in Two Women Oct. 30 pleased large audience; her first appearance in this city; supporting co. excellent throughout; Franklin Underwood and George A. Stillwell are deserving of special mention.

NEW MEXICO.

SILVER CITY.—ELK'S OPERA HOUSE (H. H. Betts): Polly of the Circus Oct. 28 with Ida St. Leon and Joseph Harris pleased good house. Joseph W. Folk 18. Traveling Salesman 29. Whitney Brothers Dec. 11.

CARLSBAD.—PEOPLE'S (J. R. Linn): The Albert Taylor co. in We Are Kine and Our Attorney Oct. 30, 31; good business and attraction.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Edward M. Hart, res. mgr.): Lew Fields's newest musical production, The Wife Hunters had its premiere performances Oct. 26-28, and scored a well-deserved success and drew large audiences, which generously applauded the many strong features of the performance. Marie Dressler in Tillie's Nightmare 31; was cordially received as usual by a large and highly-pleased audience. Henry W. Savage's Grand Opera co. in The Girl of the Golden West 1. The Balkan Princess 2, 4. Holbrook Blinn in The Boss 7, 8. Mother 9. Sam S. and Lee Shubert's new production of Rachel Crothers's comedy drama, He and She, has its opening here 13.——EMPIRE (James H. Rhodes, res. mgr.): Full capacity attendance is the regular conditions of business at this burlesque house. The Majestics 31, 1 offered a high-class performance. The Follo, which was of unusual merit, included the Three Keatons, Four McNallys, Ireland and Walsh, and Caecilia Weston. Columbia Burlesquers 2-4. Big Gaiety co. 6-8. College Widows 9-11.——GAIETY (Oliver H. Stacy): The High Flyers week 30-4 drew tremendous audiences and won great favor.——ITEMS: Proctor's and the Majestic Theatre still offer good vaudeville bills and pictures; the usual big business continues.—Manager E. M. Hart, of the Hall, has booked the noted French chanteuse, Gaby Desirs, for 13, 14.—Frank Williams, acting manager of Lew Fields's new musical production, The Wife Hunters, which had its opening here last week, is a former local theatrical manager, having been resident manager of the Empire Theatre for several seasons before it became a burlesque house. Mr. Williams's popularity here was evident by the cordial welcome extended him by his numerous friends and former associates.—Ned Wayburn is again with Lew Fields, and his skill in staging The Wife Hunters was a most important factor in the success of the production.—William H. Haskell, an able young newspaper man, has assumed the duties of dramatic critic on the staff of the Albany "Argus."—Charles Robinson, the well-known theatrical manager, is in town, supervising the construction of the new Grand Theatre, which will probably be completed by Jan. 1, and will play the Klaw and Erlanger and allied attractions.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton): The Country Boy Oct. 26; large house; thoroughly enjoyable performance; strong co. The Strugglers 30; fair house interested. The Blue Mouse 31; good house. Holbrook Blinn in The Boss 1; splendid production; large house. Mr. Blinn was at his best and was supported by a most competent co. The Witching Hour 3. Stetson's U. T. C. 4. The Girl from Bohemia 6. Y. Forty-five Minutes from Broadway 11.——MOZART (G. W. Middleton): The Stanford and Western Players scored another hit in A Bachelor's Romance 30-4; large business; exceptionally good work was done by Brandon Evans, Emily Smiley, Edward Keane, Davis Rogers, Edward Haverly, Hugh Retcher, Mabel Reed, Ernest R. Sinclair, Beatrice Dauncourt, and Margaret Fiel. Barriere Burned Away 6-11.——ITEMS: Tom Richards, Brigan French, and Joseph McCluskey, of recently of the Horton's Theatre Opera co., have important roles in Lois Glaser's production of Miss Dudelsack.—Big time vaudeville has been discontinued at Schweppe Brothers' new Colonial Theatre, and instead pictures and three acts of vaudeville will be offered with two changes a week at popular prices.—Elmira Lodge of Elks concluded a highly successful fair 28. Many thousands of dollars were realized toward payment of the Elks' magnificent new clubhouse.

J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr): Geraldine Farrar in concert Oct. 27 to good house. Harry Lauder 30 drew a packed house at advanced prices; general satisfaction. Louise Gunning in The Balkan Princess 31, 1 drew large audiences and pleased. Mark Smith was funny as the waiter and Harry Gribon was warmly greeted, as he became an established favorite at the Valley (Summer) Theatre here the past Summer. The Girl of the Golden West 2. Balalaika Orchestra (return) 4. Over Night 6-8. The Piper, with Ethel Wynne Matheson, 9-11.——EMPIRE (F. Gage): Mormon Tabernacle Choir attracted fairly 31. Maude Adams 1, 2. Lois Glaser 3, 4. Robert Hilliard 6-8. Elsie Ferguson 9-11.——BASTABLE (S. Bastable): Catherine Counties in The White Sister, supported by a co. of uniform excellence, pleased large houses 30-4. Grandstark 6-8. Silver Threads 9-11.——ITEM: William Morris, manager of Harry Lauder, and John L. Kerr, general manager of the Reis circuit, were in town to see Mr. Lauder 30.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): The White Sister Oct. 26-28, with Cathrine Counties in the leading role; capacity houses at each performance; a strong supporting co. included Isabelle Sherman, John M. Sullivan, and David Preston. Madame Esther Kaminsky in Mirele Efros was greeted by a representative audience 31. Marie Dressler in Tillie's Nightmare 1. Lyman Howe's pictures 2, 3. Our New Minister 4. Mother 7. Richard J. Jose in Silver Threads 8. The Rejuvenation of Aunt Mary 9. Holbrook Blinn in The Boss 11. Over Night 14, 15.——MOHAWK (Ackerman Gill): The Taxi Girls continued to draw the customary large crowds 26-28. Columbia Burlesquers 31, 1 to biz business; Nellie Florede as a stager is the bright particular star. Majestics 2-4. College Girls 6-8.

NAT BAHR.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Pilar Morin Oct. 30; good business. Blue Mouse 31. Forty-five Minutes from Broadway 26; clever co.; fair business. Henrietta Crosman 28. Louise Gunning in The Balkan Princess 30.——KENNEY'S OPHEUM (S. L. Oswald): Daly Stock co. in The King's Rival and East Lynne 16-21 pleased excellent business. Sharpley Theatre co. 23-28; big business.

DON HOLBROOK.

STAPLETON, S. I.—RICHMOND (W. Watson): The Richmond Stock co. presented the County Chairman Oct. 30-4. Homer Barton as the Honorable Jim Hackler gave a most praiseworthy performance. Blanche Shirley was seen to good advantage as Lucy Richy and received rounds of applause. Sophie Allen, the dainty ingenue was seen as Chick Kisey and acquitted herself with great credit. De Witt Newring pleased as Sassafras Livingstone as did Norman Wendell in the role of Tilford Wheeler. Others in the cast were Richard Nesmith, Fred Sutton, Richard Clarke, Juan F. Villasana, Leonard Leigh, Douglas Grave, Irene Roels, Emily Le Pebore and Elisabeth Brock. The Fourth Estate 6-11.

CORNING.—OPERA HOUSE (H. F. Tetbill, res. mgr.): The Blue Mouse Oct. 25; good business; pleasing performance. The Witching Hour 2; good house; excellent co. Forty-five Minutes from Broadway 7. Baby Mine 14. Madame X 15. Allen Musical co. 20-25. Vogel's Minstrels 27. Man on the Box 30.

ROME.—LYRIC (C. B. Edwards): National Stock co. Oct. 23-28 pleased fair-sized audiences. Plays: They Are My People, Mollie Bawn, A True Kentuckian, Soul Mates, and Jesse James. Forty-five Minutes from Broadway 24; fair; medium attendance. The Girl in the Taxi 2. Baby Mine 3.

LYONS.—MEMORIAL (Burt C. Ohmann): Forty-five Minutes from Broadway Oct. 30 pleased good house. Metropolitan Ladies' Orchestra 7. Baby Mine 8.——ITEM: Business is booming. This is greatly due to the large number employed on the Barge Canal work.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): The Wolf Oct. 27 pleased fair house. Forty-five Minutes from Broadway 3. The Old Homestead 4. The Blue Mouse 5. The Girl from Bohemia 9. Local Minstrels 9, 10.

PENN YAN.—SAMPSON (C. H. Sisson): The Blue Mouse Oct. 27 pleased fair business. Witching Hour 31; excellent attraction; fair business. Stetson's U. T. C. 3. Baby Mine 7. Madame X 10. Forty-five Minutes from Broadway 13.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters): Grace George in Just to Get Married Oct. 27; large audience; very well pleased. The Wolf 30. Forty-five Minutes from Broadway 2. Allen Musical Comedy co. 6-11.

WAVERLY.—LOOMIS OPERA HOUSE (Pickley and Dunham): The Confession Oct. 27; excellent co. and large business. The Blue Mouse 1; good, to fair house. The County Sheriff 4. Gorton's Minstrels 6. Forty-five Minutes from Broadway 16.

OSWEGO.—RICHARDSON (William J. Nicholson): Henrietta Crosman in The Real Thing Oct. 27 pleased splendid audience. Forty-five Minutes from Broadway 28; fair co. and business. Little Miss Cut-Up 30, 31; fair co. and business. The Girl in the Taxi 2. Baby Mine 3.

NEWBURGH.—ACADEMY (Fred M. Taylor): Phil Ott in The Monarch and the Maid and The Lady of Japan Oct. 30-1 to good business; pleasing performances. Old Homestead 3. Mother 6. The Confession 8.

GLENS FALLS.—EMPIRE (E. J. Lynch): Baby Mine Oct. 27; good business; co. gave excellent satisfaction. Madame X 6. Kirk Brown co. week 6. Howe's pictures 13. Billy the Kid 16.

ANDOVER.—AUDITORIUM: Jane Read Concert co. Oct. 23 played fair house. Clifton Mallory in David Garrick 25 delighted large audience. Moore Musical Comedy co. 30, 31.——ITEM: Big crops making business best in years.

SARATOGA SPRINGS.—BROADWAY (M. B. Haase): Belgarde Stock co. in Side Lights of New York Oct. 30-4 played large house. Lena Rivers 31. Gambler's Sweetheart 1. Our New Minister 3. Phil Ott 17, 18.

ITHACA.—LYCEUM THEATRE (G. M. Southwell): The Rose Oct. 31. U. T. C. 1. The Blue Mouse 2. Marie Dressler in Tillie's Nightmare 3. Forty-five Minutes from Broadway 4.

UTICA.—MAJESTIC (Fred S. Anderson): Kinemacolor pictures Oct. 23, 24; daily matinees. The Witching Hour 25, 26; good business. The Girl in the Taxi 27. Harry Lauder 30.

AUBURN.—JEFFERSON (J. M. Brennan): The Rose Oct. 30; poor business. U. T. C. 31; good houses. The Strugglers 1; fair attendance. Baby Mine 4; good business. Grandstark 9.

PALMYRA.—OPERA HOUSE (H. L. Averill): The Widow Winnie Wynne Oct. 26; fair, to good business. Howell-Keith Stock co. 6-11. Madame Harriet Labadie 13.

DANSVILLE.—OPERA HOUSE (L. H. Heckman): Blue Mouse Oct. 30; good performance; fine business. Tempest and Sunshine 6. Baby Mine 13.

PLATTSBURGH.—THEATRE (M. H. Farrell): Madame X Oct. 30 pleased full house. Rainey-Pollette Lecture; small house. The Goose Girl 13.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Madame X Oct. 27; excellent co. and performance, to S. R. O. Goose Girl 13.

WELLSVILLE.—BALDWIN (Interstate Amusement Co.): Moore Musical Comedy co. 2, 3.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman): Town Marshal Oct. 27; good, to light business. Baby Mine 9.

WALDEN.—DIDSBURY (C. B. Didsbury): Our New Minister 1; fair co. and house. Over Night 16.

HERKIMER.—GRAND (Ben Sherman): The County Sheriff 2.

NORTH CAROLINA

ASHEVILLE.—AUDITORIUM (S. A. Schloss): The Winning Widow Oct. 21 pleased good business. Girl in the Taxi 23; fair co. and business. Chaperon 24 cancelled. May Stewart 26. White Sister 27. Thomas Jefferson 30 in Rip Van Winkle. The Rosary 1. Metropolitan Concert co. 2. Seven Days 4. Coburn's Minstrels 6. Grandstark 7. Metropolitan Opera co. 8-10. Excuse Me 11.

WINSTON-SALEM.—ELKS' AUDITORIUM (S. A. Schloss): The Girl in the Taxi Oct. 30; well-balanced co.; small but pleased audience. The White Sister 31; splendid co.; business fair. All Around the Clock 24; good farce-comedy; tophevy house. Metropolitan Concert co. 25; very good; business fair.

RALEIGH.—ACADEMY (S. A. Schloss): Around the Clock Oct. 25; fair; fair attendance. Seven Days 26; good; good attendance. Beverly of Graustark 28; good co. and business. Thomas Jefferson in Rip 1. The Country Boy 3. The Thief 4. The Rosary 6.

HENDERSON.—GRAND (E. F. Shaw): The Rosary Oct. 25; good, to well pleased audience. Seven Days 27; good co.; very good house. Lyman H. Howe's pictures 8. Girl from Rector's 4.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. E. Hinsley): Metropolitan Concert co. Oct. 30. Country Boy 30. Howe's pictures 31.

NORTH DAKOTA.

WAHPETON.—OPERA HOUSE (M. C. Kellogg): The Sunny Side of Broadway Oct. 27 pleased fair house.

OHIO

CLEVELAND.

John Mason in As a Man Thinks—Record of the Week.

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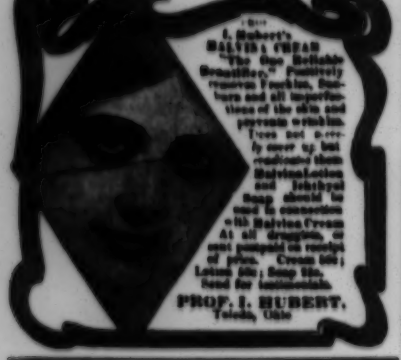

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Ste Co., was the attraction at the Euclid Avenue Opera House Oct 23-28. Thais 30-4.

John Mason, supported by a fine co., appeared at the Colonial 23-28, and pleased good houses. Abora English Opera co. 30-4.

Keith & Proctor presented The Call of the Country 23-28 at the Lyceum. Buster Brown 30-4.

At the Cleveland the stock co. offered The Two Orphans 23-28, and The Sixth Commandment 30-4.

Alice Lloyd heads the bill at Keith's Hippodrome 23-4. WILLIAM CRASTON.

BARNESVILLE.—WELLER (W. S. Campbell): His Honor the Mayor 3, The Girl in the Taxi 7. Forbes Robertson in The Passing of the Third Floor Back 8. Nuola in Russian Grand Opera 9. Revival of 'Way Down East 10.—SCHULTZ (W. S. Canning): Taylor Stock co. opened Oct. 30 with Queen of the Highway 4 fair co.; good business. Through Fire and Water 6-11.—ORPHEUM (E. R. Levin): Edgar Foreman & co., headliners; four other acts; good vaudeville, good business.—ITEMS: Weller patrons are eagerly anticipating the coming of Willie Collier in Take My Advice. LAURA B. POE.

BELLEFONTAINE.—GRAND (C. V. Smith): The Chorus Lady Oct. 24 pleased fair business. Carnival of Flowers and Comedy Quartet (minus) 26. 27 pleased big business. Three Twins 30. A Gentleman Burglar (Thomas B. Madame Sherry 11.—ITEMS: Miss Conner, leading woman with Three Twins, resigned to fill here.—Edith Hoskins of The Chorus Lady co. left to join the co. of The Girl Question; name here.—Lillian Phelps of The Three Twins co., left the co. here and departed for New York.

AKRON.—GRAND (J. L. Rider, mgr.): Salvation Nell Oct. 26-28 satisfied to rather business. Master Key 30-1 pleased to small house. The Little Girl That He Forgot 2-4. The Girl of Smiley 6-8. The Third Degree 9-11. The Hours of 9 to 5 11-13. Thompson, the magician, 14-15. The Girl in the Taxi 16-18. Buster Brown 20-22. The Smart Set 27-29. Ben Hur 30-Dec. 2. The Millionaire 4-6. The Rosary 7-9. Fantana 11-13. The White Sister 14-16.

NORWALK.—GILDER (J. E. Gilder): My Cinderella Girl Oct. 26 pleased satisfactory patronage. The Newlyweds and Their Baby 27: highest packed house; good co. The Three Twins (Third time here) played capacity. The Man of Your Dreams 30-1. Fantana 2-4. The Girl of Your Dreams 6-8. The Third Degree 9-11. A Romance of the Air (new) 13-15. The Girl and the Game 16-18. The Rosary 20-22. The Chocolate Soldier 23-25. Ben Hur 27-29. The Girl in the Taxi 30-Dec. 2. Buster Brown 4-6. The Rosary 7-9. Fantana 11-13. The White Sister 14-16.

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PENDLAY.—MAJESTIC (J. B. Bradford): Three Twins Oct. 25: fair co.; good business. Young Wife 26. Lady Buttons, My Cinderella Girl 31.—ITEMS: Manager Bradford who has been acting manager for J. Austin Fynes, has full control, much to the satisfaction of his many friends here.

DEFIANCE.—OPERA HOUSE (W. P. Goldstein): The Newlyweds and Their Baby Oct. 24: excellent co.; good business. The Chorus Lady Girl 25 pleased fair attendance. The Little Girl That He Forgot 31. Three Twins 6. Madame Sherry 10. Buster Brown 11.

PORTSMOUTH.—GRAND (Joseph S. Shaffer): Three Twins Oct. 25: fair co.; good business. The Newlyweds and Their Baby 26: fair co.; good business. Mary Emerson in repertoire 30-1. Fantana 2-4. The Girl of the Golden West 6-8. The Third Degree 9-11. The Rosary 13-15. The Girl and the Game 16-18. The Girl in the Taxi 20-22. The Chocolate Soldier 23-25. Ben Hur 27-29. The Girl in the Taxi 30-Dec. 2. Buster Brown 4-6. The Rosary 7-9. Fantana 11-13. The White Sister 14-16.

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YOUNGSTOWN.—GRAND (Joseph R. Shaffer): Wolf and Tobin Oct. 26-28 pleased small houses. The Gamblers 29-31 pleased good business. The Girl in the Taxi 2-4. The Girl of the Golden West 6-8. The Third Degree 9-11. The Rosary 13-15. Thompson, the magician, 16-18. Buster Brown 20-22. The Smart Set 23-25. Ben Hur 27-29. The Girl in the Taxi 30-Dec. 2. Buster Brown 4-6. The Rosary 7-9. Fantana 11-13. The White Sister 14-16.

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(Continued from page 22.)

ern Rose. Alice in Wonderland. Silver Threads Among the Gold. Y. M. C. A. Lecture Course. Francis J. Heney. 2. The Hussars 8. The Darlings of Paris Burlesque co. 13. Stetson's U. T. C. 14. Lyman Howe's pictures 15. The Wolf 17.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Alma Oct. 25 pleased fair house. Nina Collins received many curtain calls. The Strangers 26: well received. The Wife Decides 28 pleased small house: deserved better. Pals of Kids 2. Girl in Taxi 11. Witching Hour 15. Madame X 21. Murray and Mackey 27-Dec. 2.—ITEM: Much credit is due Manager Byrod and Treasurer Jennie Newberry for the high-class attractions seen here this season.

LANCASTER.—THEATRE (C. A. Yeckley): Jeanne Nuola in Carmela Oct. 31, with Marini and Bronski, Russian dancers, attracted a very small audience. Andreeff's Imperial Russian Court Balalaika Orchestra 1 pleased a fair-sized audience of music lovers. The co. included a vocal quartette, to wit: Lienbow Orlova, Nikolai Vasiliev, Olga Seribrina, and Joseph Tomashevitch. Along the Kennebec 2. The Deep Purple 3. The Lady Buccaneers 4. Boyd's A Bunch of Keys 6.

MEADVILLE.—ACADEMY (Benjamin F. Mack, res. mgr.): The Gamblers Oct. 25: very good co.; entire satisfaction to big business. Grace George in Just to Get Married 26: very strong co.: made a decided hit to big business; Miss George could fill the house to capacity on a return date. Murray-Mackey co. 30-4: very good co.; pleased fair business. Plays first half: The Cowpuncher's Sweetheart, The Marriage of Lisbeth, and The Girl from Home. Buster Brown 6. The Wolf 7.

HARRISBURG.—MAJESTIC (H. C. Mirtek): Hattie Fox in The Fair Co-Ed Oct. 26 to fair business; good co. and pleased. Grace La Rue in Betsey 27: house well filled and audience pleased. Alma, Where Do You Live? 28. The house well filled and the co. scored a success. The Lady Buccaneers, burlesque 1: fair business. The Russian Imperial Ballet 2. Forbes Robertson in The Passing of the Third Floor Back 3. The College Widow (Tyrus Cobb) 4. The Girl in the Taxi 7.

WILLIAMSPORT.—LYCOMING (L. J. Fisk): The Wife Decides Oct. 26: small but enthusiastic audience; cast strong and well balanced; special mention is due Jane Westley, Nina Herbert, Caroline Lock, Carrie Lee Storie, Margaret Kelly, Dorothy Kennedy, E. P. Bostwick, J. J. Kennedy, and Louis Dean. The Gamblers 3.

VANDERGRIFT.—CASINO (C. F. Fox): Buster Brown Oct. 20 fine to big business. Dainty Duchess 25 failed to appear. John Vogel's Minstrels 31 good to good business. The Aviator Girls 2-4. Chauncey Keiffer Stock co. 6-11. Peck's Bad Boy 14. Ingomar 15. Jordon Dramatic co 20-25. The Cowboy Girl 28.

YORK.—OPERA HOUSE (B. C. Pentz): The Merry Maidens Oct. 28 played to good business and gave satisfaction. Hi Henry's Minstrels played to fair business 31. The Balalaika Orchestra 2. The London Gaiety Girls 3. Along the Kennebec 4. A Bunch of Keys 7. Queen of the Follies Bergere 11.

TARENTUM.—NIXON (C. N. Reed): Murray-Mackey Stock co. 16-21. Chicago Stock co. 23-28. The Gambler 30. When a Woman Wills 1. Three Twins 11. Keith Stock co. 13-18.—ITEM: The Chicago Stock co. had largest repertoire business in history of house.

POTTSVILLE.—ACADEMY (Charles Haussman): Charles K. Champlin Stock in The Mills of God, Shore Acres, Reformer, Call of the Wild, Crisis, Hello Bill, and The Runaway Wife Oct. 30-4; well presented to good business. Deep Purple 7.

MAHANOY CITY.—GRAND (C. F. Kaier): The Wife Decides Oct. 31: cast pronounced best ever seen in town: would pack house on return. Author McKeen accompanied co.: expressed keen pleasure: good work. Bunch of Keys 2. Cash Girl 3. Introduce Me 7.

COSHOCTON.—SIXTH STREET THEATRE (Al Norrington): Barriers Burned Away Oct. 26: poor business. Earl Stock co. 30-4. Three Twins 7. Girl in Taxi 9. Buster Brown 13. Old Homestead 14.

ST. MARYS.—TEMPLE (J. S. Speer): The Girl in the Taxi Oct. 20: excellent, to good house. The Turning Point 26: good, to small house. Morris's Musical co. 6-8. The Three Twins 18.

DU BOIS.—AVENUE THEATRE (A. P. Way): 101 Ranch pictures Oct. 17 pleased two good houses. Girl in the Taxi 21: good house; fair performance. The Turning Point 28 delighted two good audiences.

BUTLER.—MAJESTIC (George N. Burckhalter): Vogel's Minstrels Oct. 28: fair business. Barriers Burned Away 31: very light business. Salvation Nell 2. When a Woman Wills 3. The Turning Point 7. Alma 8.

WARREN.—LIBRARY THEATRE (F. B. Scott): The Gamblers Oct. 20 pleased large audience; very strong co. Grace George in Just to Get Married 24: good house; entire satisfaction. The Girl in the Taxi 26.

WEST CHESTER.—OPERA HOUSE (J. P. Small): The King of Prussia 24. Along the Kennebec 25.—UNDER CANVAS: John A. Robbin's Circus 14 pleased two large tents.

BRADFORD.—THEATRE (Jay North): The Allen Musical Comedy co. Oct. 23-28 in The King of Kokomo, Tatters and Bear, Idle-wild: large patronage. The Wolf 2.

NEW CASTLE.—OPERA HOUSE (G. W. Lawford): He Fell in Love With His Wife Oct. 25: excellent co.: good business. Gamblers 28. Salvation Nell 1.

POTTSTOWN.—GRAND (H. W. Graeey): Madame X Oct. 20. The Little Duchess 31, with Mlle. De Lose pleased good house. Belle of Avenue A 28.

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ROCHESTER.—MAJESTIC (Arnold and Pollack): Harry Kelly in His Honor the Mayor Oct. 23 pleased fair business. Dainty Duchess Burlesquers 28.

HONESDALE.—LYRIC (B. H. Dittrich): The Confession 6. Forty-five Minutes from Broadway 17. Hi Henry Minstrels 20. The Dunbars 24. Madame X 27.

PITTSTON.—BROAD STREET THEATRE (H. J. Sinclair): The Fair Co-Ed Oct. 23: fair co. enjoyed by fair-sized audience. The Witching Hour 7. The Girl from Bohemia 8.

OIL CITY.—THEATRE (George W. Lowden): 'Way Down East 18: fair business: good co. The Gamblers 31. Buster Brown 24.

SHARON.—GRAND (G. B. Swarts): Gamblers Oct. 27: large house. Dainty Duchess Burlesquers (canceled). Chicago stock 6-11.

LATROBE.—SHOWALTER (W. A. Showalter): Old Homestead Oct. 30: good co; pleased good house. Alma 1. Vogel's Minstrels 3.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): The Wolf 9. Blue Mouse 16. The Girl From Rector's 21.

RIDGWAY.—OPERA HOUSE (Hyde and Powell): The Newlyweds 17 delighted good audience.

WASHINGTON.—NIXON (D. Leo Dennison): Chicago Stock co. Oct. 30-4. Girl in the Taxi 17.

RHODE ISLAND.

WOONSOCKET.—BIJOU (George A. Haley): Bijou Stock co. in When We Were Twenty-One, Oct. 30-4: excellent performance. Alfred Britton as Richard Carew was remarkably strong and effective. Lelah Hallack made an interesting and charming Phillys; production was complete in every detail. Edwin Dudley, stage director, deserves praise for the capable way in which he has handled every production.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown): Frederick the Great Oct. 26: fair to paying business. Metropolitan Operatic Concert co. 31: very good to small audience. Excuse Me 1: amused capacity. Creatore's Band 2. Around the Clock 3. White Sister 4. Rebecca of Sunnybrook Farm 8. The Rosary 11.

CHARLESTON.—ACADEMY (Charles B. Matthews): Starkey Players Oct. 23-27: light business. Around the Clock 23 did fairly well. United States Marine Band 30 delighted large and enthusiastic audiences. Girl in the Taxi 31 did not do much. Frederick The Great 1. Excuse Me 2. Creatore 6. Lillian Rhoades 7.

GREENVILLE.—GRAND (B. T. Whitmire): U. S. Marine Band Oct. 24: fine: business good. Girl in the Taxi 25: good co. and business. The White Sister 28: good co.: fair business. Graustark 30: co. and business good. Seven Days 7. Coburn's Minstrels 8. Excuse Me 9. Country Boy 14.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): The Girl in the Taxi Oct. 30: excellent co.: good business. U. S. Marine Band 31. Creatore and Band 3. The Rosary 13. The Girl from Rector's 19.

FLORENCE.—AUDITORIUM (J. M. O'Dowd): Frederick The Great Oct. 27; clever performance: fair audience: weather bad. U. S. Marine Band 1. The White Sister 6. The Rosary 9.

CAMDEN.—OPERA HOUSE (J. J. Goodale): Coburn's Minstrels Oct. 30: good co. and business.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): Lonesome Pine Oct. 22 pleased good business. The Girl of My Dreams 24: excellent co.: house completely sold out. Local 27. The Girl from Sherry's 28 pleased good business. U. T. C. 29: good co. and house. The Pupkin Husker 1. Hans Hanson 5. The Girl I Love 8. The Servant in the House 12.

LEAD.—CATHEDRAL INSTITUTE (Father Murphy): Hugo B. Koch in The Servant in the House Oct. 27: excellent co.: good house.—ITEM: Father Murphy could not have selected a better play for the opening of the new playhouse, which is certainly a credit to the city.

HOT SPRINGS.—MORRIS GRAND (M. Block): Hugo B. Koch in The Servant in the House Oct. 30: excellent co.: big business.—ITEM: Manager Block is to be congratulated on securing such an excellent attraction for the opening of his pretty theatre.

DEADWOOD.—THEATRE (Frank B. Smith): Hugo B. Koch in The Servant in the House Oct. 26: excellent co.: good house. Mr. Koch very well liked here.

TENNESSEE.

CHATTANOOGA.—ALBERT (C. W. Rex): The Gamblers Oct. 26 pleased poor business. Thomas Jefferson 27, 28 pleased poor business. Jefferson De Angelis in The Ladies' Lion 30. The Chocolate Soldier 31, 1. Mutt and Jeff 2. Eva Tanguay in Little Miss Fix-It 6, 7.—RIJOU (C. W. Rex): School Days 23-28 pleased fair business. Dante's Inferno pictures 30-4.

TEXAS.

SAN ANTONIO. — GRAND (Sidney H. Weiss): Tim Murphy in The New Code and The Poor Rich Oct. 17, 18. The Wolf 20: business fair. Down in Dixie Minstrels 21, 22: fair business. Sousa's Band 27. George Evans's Minstrels 28, 29. The Thief 2. Third Degree 3, 4. Jolly Bachelors 6-7. Madame Sherry 8-10. Field's Minstrels 11, 12. Alma 14. Anna Held 15, 16. Al. Wilson 17-18. Marie Cahill 20, 21. Mrs. Carter 24, 25. Sweet Sixteen 26, 27. The Gamblers 28, 29.

HADEN F. SMITH.

GAINESVILLE.—OPERA HOUSE (W. C. Marshall): Lew Dockstader Minstrels Oct. 21 amused fair house. Chauncy Jones 26: fair co. and house. The Girl and the Tramp 28: medium performance to good house. Lehr Stock co. 30-4.—ITEMS: On the 28th a deal was consummated whereby the Bertram-Kirkpatrick Amusement co., proprietors of two local moving picture houses leased local opera house for the season. W. C. Marshall, manager, leaves for Chicago this week.

BAY CITY.—GRAND (Oskar Korn): After a very successful Summer run of motion pictures, the house opened with The Thief Oct. 28: co. excellent; business good. The Third Degree 10.—ITEMS: The management has secured the services of the famous Sedlon Orchestra for 1911-12.—Matagorda County Fair Dec. 4-10.

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WICHITA FALLS.—WICHITA (J. B. Marlow): Girl in the Train 7 pleased good house. Polly of the Circus 11, 12 pleased. Third Degree 14. The Red Rose 20. Nat Goodwin in The Captain 25: good co. and house. Lion and the Mouse 28 pleased fair house. Tempest and Sunshine 2.

TAYLOR.—NEW OPERA HOUSE (F. E. Carradine): Dixie Minstrels Oct. 18: fair; top-heavy house. The Wolf 21: good; light house. The Girl and the Tramp 25 pleased light house.—UNDER CANVAS: Gentry Brothers 23. Hagenbeck and Wallace 26.

CLARKSVILLE.—OPERA HOUSE (C. W. Skinner): The Third Degree Oct. 19: to good business; performance far above the average. Lion and the Mouse 24. Crawford's Minstrels 26 failed to please light business.

WACO.—AUDITORIUM (Aaron Laskin): The Red Rose Oct. 17: excellent performance, to big house. Nat C. Goodwin in The Captain 20: fair performance; poor house.

SHERMAN.—OPERA HOUSE (A. B. Saul): Nat Goodwin in The Captain Oct. 27: S. R. O. Mr. Goodwin compelled to respond to repeated encores after second act.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift): Third Degree Oct. 25: excellent co.: fair house. Laurant Magician 26 pleased packed house.

AMARILLO.—GRAND (J. D. Moore): Two Merry Tramps Oct. 30. Tim Murphy 6. Richards and Pringle's Minstrels 9. Casey Jones 13.

EL PASO.—THEATRE (Howard Pozz): Sousa's Band Oct. 25: good business. Polly of the Circus 26, 27: well-pleased house.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): Al. H. Wilson Oct. 26 pleased packed house and turned away many.

UTAH.

OGDEN.—THEATRE (G. G. Barry): Roberts, Bergen and Roberts presented Jim the Penman Oct. 21: big business and pleased. The Sweetest Girl in Paris 22 pleased very good house. Trixie Friganza very well received. Bertie Herron, Daisy Leon, and Robert Leonard were very good. Kyrie Bellew in The Mollusc 31. Baby Mine 5. L. B. SPENCER.

LOGAN.—THATCHER OPERA HOUSE (H. S. Hatch): Roberts, Bergen and Roberts in Jim the Penman Oct. 19 pleased capacity: excellent co. Baby Mine 26.

VERMONT.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Rainey-Poletta co. Arctic Pictures Oct. 30: fine: to small house. Madame X 1: excellent attraction: good business. The Goose Girl 11. Girl from Arizona 15.—ITEM: Adelaide French, who played the title role in Madame X was taken ill while in the city and the play was postponed until following evening. Miss French was able to play her part.

BRATTLEBORO.—AUDITORIUM (George H. Fox): Madame X Oct. 21: strong co.; pleased fair house. Goose Girl 28 pleased good house. Cat and the Fiddle 4.

BARRE.—OPERA HOUSE (John R. Hoban): Madame X Oct. 18: excellent co. and house. Baby Mine 20 pleased good house.

VIRGINIA.

PETERSBURG.—ACADEMY (Jack Craig): Beverly of Graustark 11: small house; pleased. Seven Days 17: splendid performance; fair house. Country Boy 18 pleased small house. Mildred and Rosetere 20, 21 pleased small house. Rosary 24: light business; pleased.

STAUNTON.—BEVERLEY (Bartman and Sheets): Excuse Me Oct. 26 pleased capacity. Fair Co-Eds 28; two good houses. De Angelis in The Ladies' Lion 2. The Four Pickets 6-11. Fighting Parson 25.

CLIFTON FORGE.—MASONIC (J. P. Mathews): The Arrival of Kitty Oct. 16 pleased small house. Madame Sherry 19: S. R. O.: pleased.

NEWPORT NEWS.—ACADEMY (G. B. A. Booker): Peck's Bad Boy Oct. 28: fair co.; small house. The College Widow 7.

WASHINGTON.

SEATTLE.

Mizzi Hajos and George Leon Moore Made Good Impression—The Flirting Princess.

At the Metropolitan The Spring Maid Oct. 22-28, matinees 25 and 28, was presented by an excellent co. in a delightful manner before large and capacity houses. Mizzi Hajos as Princess Bosena captivated the audiences, and displayed originality and versatility. George Leon Moore made a good Prince Aladar. Leo Stark as the famous English tragedian and Ralph Newman as the town sleuth, scored effectively in their respective roles. In the cast were Dorothy La Mar, Dorothy Maynard, Tillie Salinger, Jack Rafael, Louis Miller and other talent. Orchestral concert matinee 29. Press Club Wuxtra 1-2.

The Flirting Princess Oct. 22-25, matinee 25, at the Moore was presented by a good co. before small and medium houses. Harry Bulger as Sport Bangs made the most of the part. Helen Darling in the title role displayed skill and cleverness. In the cast were Dale Fuller, Rileen Sheridan, Billy Kent, Harry Dickson and others. The next attraction was Grace Van Studdiford in The Paradise of Mahomet 29-25, which opened to a medium house, and continued to fair business. Sheehan English Opera co. 29-4.

At the Seattle the offering was The Girl, the Man and the Game 22-25, matinees 22, 25, and 28, which drew houses averaging good business. Billy Clifford showed his skill and ability to the best advantage as Charlie Porter. In the cast were Wilhelina Bowman, Mae Collins, and Jack Trainor, who contributed to the success of the performances. The Third Degree 29-4.

The Alhambra was dark 22-28, as the intended offering, The Gay Dr. Lyon, was canceled.

At the Lois the Sandusky-Stockdale co. appeared in a first-class presentation of The Clansman 22-25, which drew audiences ranging from small to large. Kernan Cripps in the title role gave a faithful portrayal. Clara Beyers, Eva Earle French, Rhea Mitchell, Bernie Foster, Ralph Belmont, Carl Stockdale, Lloyd Ingraham, Erman Seavey and others were in the cast. Same co. in Barriers Burned Away 29-4.

BENJAMIN F. MESSERVEY.

WEST VIRGINIA.

WHEELING.—COURT (Charles A. Potter): Deutsche Theatre co. 2. Harry Kelly 4. Nuola and the Russian Dancers 6. Forbes Robertson 7. The Girl of the Golden West Opera co. 8. Old Homestead 9-11.—APOLLO (H. W. Rogers): The Manhattan Gaiety Girls 30-4: S. R. O.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Greer): The Isle of Smiles Oct. 26: fair co.; good business. Harry Kelly in His Honor the Mayor 30: one of the best of the season; large business. Fighting Parson 3. The Old Homestead 6.

PARKERSBURG.—AUDITORIUM (W. B. Kemery): Madame Sherry Oct. 26 delighted S. R. O. The Aborn Opera co. in The Bohemian Girl 1. Old Homestead 7. East Lynne 8.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffee): Daniel Boone Oct. 30: fair to good business. The Girl from Rector's 1. Millard and Rodelere 8.

WISCONSIN.

RACINE.—THEATRE (H. M. Andrews): Martin's U. T. C. Oct. 26 drew well as usual. Polly of the Circus 28: fine co. and drew good business. Human Hearts 29: co. very good and patronage liberal; both. The Monte Carlo Girls 1. Deep Purple 4. Fortune Hunters 5. Girl of My Dreams 11.—ITEMS: Walls of the new Rate Theatre are up twenty feet, and the work being pushed rapidly to the completion of the house.—A new feature at the Bijou Vaudeville Theatre every Friday evening is the setting of one act before the audience to show the work of stage and stage hands.

APPLETON.—THEATRE (H. L. Goldberg): The Three Twins Oct. 27 pleased small house. Arthur Shattuck, Artists' Recital 28. Get-Rich-Quick Wallingford 3. The Girl of My Dreams (Hymns and Melntyre) 7. Sherry's Travelogues 8. The Fortune Hunter 10. The Traveling Salesman 12. Frank Winsinger 13. Heart Breakers 14.

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JANESVILLE.—GRAND (Peter L. Myers): 1; 1 C. Oct. 21: good business. Gamblers 24: good house; one of best productions ever here. Gertrude Dallas and Paul Everton deserve special mention. Lyman Twins in The Speculator 2 pleased good business. Deep Purple 3. Merry Mary 7. Walton Pyre 8. Paid in Full 11.

BEAU CLAIRE.—OPERA HOUSE (C. D. Hunt): The Fortune Hunter Oct. 25 to nearly full house; fine attraction. The Girl I Love 28 pleased poor business. The Traveling Salesman 29 good but failed to draw well. The Heart Breakers 31. The Girl of My Dreams 5. Aborn Opera co. 11. Jeanne Nuola in Carmela 18. Madame Sherry 22.

MARINETTE.—OPERA HOUSE (D. J. Madigin): Swedish-American Vocal Trio and co. 7. Frank Connon-Lyceum Course 8. Frank Winninger in A German Gentleman 9. George Fiomeral in The Heart Breakers 11. The Traveling Salesman 15. Le Brun Opera co.-Lyceum Course 20. Paid in Full 21.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Winninger Brothers Oct. 23-28; big business. John T. McCutcheon, cartoonist 31; capacity house, good satisfaction. Sunny Side of Broadway 2. The Traveling Salesman 4. Cal Stewart 6. A Race for a Widow 10.

FOND DU LAC.—HENRY BOYLE THEATRE (A. N. Merritt and D. C. Sargent): Three Twins Oct. 26; satisfaction, to good business. Get-Rich-Quick Wallingford 9. Girl of My Dreams 10. The Fortune Hunter 13. Sousa's Band (matinee) 21.

OSHKOSH.—OPERA HOUSE (J. E. Williams): The Three Twins Oct. 25; good house and performance. The Millionaire Tramp 29; house crowded afternoon and evening. The Elks' Minstrels 30, 31 (local). Get-Rich-Quick Wallingford 7.

BELOIT.—OPERA HOUSE (R. H. Wilson): Lyman Twins Oct. 28 pleased fair house. Rector Girls 31; good house. Frank Winninger 2. Coburn Players 4. Deep Purple 6. Paid in Full 10.

WAUSAU.—OPERA HOUSE (C. S. Cone): The Girl I Love Oct. 26; fine business; excellent co. Winninger Brothers Stock co. 31-4.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Hunt): Bouton's Comedians stranded Oct. 25. Florence Roberts 30.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (John E. Mishlanick): The Right of Way Oct. 26; half co. and average business. Harry Bergman as Jos Portugis was particularly good. Maude Adams in Chantecler 30 (Thanksgiving Day); big matinee and capacity at night; performance fully up to expectations. The Rosary 31; light attendance owing to being booked in between two such strong attractions as Maude Adams and Harry Lauder; performance much better than a year ago, and deserved good patronage. Harry Lauder 2. The White Squaw 4. Grace George in Just to Get Married 6. Thamara de Swirsky 11.

OTTAWA, ONT.—RUSSELL (P. Gorman): Russian Imperial Ballet Oct. 19 pleased largest house of season. Francis Wilson in The Bachelor's Baby 20, 21 pleased big business. White Squaw 23; business fair. Girl from Rector's 24, 25. Harry Lauder 26. Pomander Walk 27, 28. Paul Gilmore in The Mummy and the Humming Bird 30. The Bachelor 31.—DOMINION (Geo S. Greening): Alice Lloyd in good co. 23-28; capacity.

CALGARY, ALTA.—LYRIC (W. B. Sherman): Sherman Stock co. Oct. 23-25. The Virginian 26-28. The Country Mouse; good performance and business. Sherman Stock co. in The Love Route 30-1. When Knighthood Was in Flower 2-4.—ORPHEUM (W. B. Sherman): Harry Bernard's Merry Makers 23-28; good business.

KINGSTON, ONT.—GRAND (D. P. Branigan): Imperial Russian Ballet Oct. 16; large and appreciative audience. Bachelor's Baby 19 pleased good house. Girl from Rector's 20; fair house. Mummy and the Humming Bird 21; good house. White Squaw 30. Town Marshal 4. Countess De Lowisky 6. Naughty Marietta 8. Grace George 9.

ST. THOMAS, ONT.—OPERA HOUSE (G. J. Forham): With Edged Tools Oct. 12; good co. and business. Fortune Hunter 14 delighted big business. Ernie Marks's Stock co. 16-21; crowded houses. Private Secretary 24; good co.; fair business. Canada British Association Concert 28; big business. Squaw Man 27. Rosary 30.

QUEBEC, QUE.—AUDITORIUM (F. Fasher, res. mgr.): The Cat and the Fiddle Oct. 27, 28 drew good business. Francis Wilson paid us his first visit, presenting The Bachelor's Baby 30, and pleased packed house. Thamara De Swirsky, Russian dancer, 3.

REGINA.—ASSK THEATRE (Barney Groves): When Knighthood Was in Flower Oct. 23-24; good co. and business. International Operatic co. 25; excellent co.; business poor; deserved crowded house. Reinhardt Ideal Stock co. 6-11 (except 8 and 10). Madame Nordica 8.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Russian Countess Thamara De Swirsky Oct. 27, 28.—ITEM: Walter Golding plans to erect a new house to be completed early in 1912.

BELLEVILLE, ONT.—GRIFFIN'S FAMILY THEATRE (James L. Malone): The Girl from Rector's Oct. 27; fair business; excellent co. The Private Secretary 1.

SHERBROOKE, QUE.—HIS MAJESTY'S (Leo Cathro): The Cat and the Fiddle Oct. 26; excellent co. to full house. Francis Wilson in The Bachelor's Baby 31. Countess de Swirsky 2.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): The Right of Way Oct. 27 pleased fair house. Girl from Rector's 9.

BARRIE, ONT.—GRAND (John Powell): Sanford Dodge in The Right of Way Oct. 31; excellent co.; fair house; deserved better.

HALIFAX, N. S.—THEATRE (J. F. O'Connell): Beyond the Law Oct. 30; full house. Rosary 2-4.

BRANTFORD, ONT.—GRAND (F. C. Johnson): Squaw Man Oct. 25. Private Secretary 30.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ACROSS THE PACIFIC (Stair and Havlin): Kansas City, Mo., 5-11. St. Joseph 12-15. Des Moines, Ia., 16, 17.

ADAMS, MAUDE (Charles Frohman): Brooklyn, N. Y., 6-11. Bridgeport, Conn., 13, New Haven 14, 15, Waterbury 16, Hartford 17, 18.

ALLEN, VIOLA (Liebler and Co.): Cleveland, O., 6-11.

ANGLIN, MARGARET (Liebler and Co.): New York city Oct. 2—indefinite.

ARAB, THE (Henry B. Harris): New York city Sept. 18-Nov. 11.

ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.

AS TOLD IN THE HILLS (Alex. Story): Clay Center, Neb., 8.

AT SUNRISE (Darrell H. Lyall): Tracy, Minn., 8, Brookings, S. Dak., 9, Pipestone, Minn., 10, Madison, S. Dak., 11, Dell Rapids 13, Lawrence, Minn., 14, Adrian 15, Worthington 16, Windom 17, St. James 18, Jackson 20.

AT THE MERCY OF TIBERIUS (Glaser and Blair): Newark, N. J., 6-11, Norfolk, Va., 13-18.

AT THE OLD CROSS ROADS (Arthur C. Alston): Toledo, O., 5-11, Cincinnati 12-18.

BABY MINE (No. 1: Wm. A. Brady, Ltd.): Philadelphia, Pa., Oct. 23-Dec. 2.

BABY MINE (No. 2: Wm. A. Brady, Ltd.): Connorsville, Ind., 8, Shelbyville 9, Crawfordsville 10, Terre Haute 11, 12, Brazil 13, Washington 14, Vincennes 15, Henderson, Ky., 16, Owensboro 17, Evansville, Ind., 18, Paducah, Ky., 20.

BABY MINE (No. 3: Wm. A. Brady, Ltd.): Canon City, Colo., 8, Colorado Springs 9, Greeley 10, Boulder 11, Denver 12-18.

BABY MINE (No. 4: Wm. A. Brady, Ltd.): Lyons, N. Y., 8, Batavia 9, Perry 10, Niagara Falls 11, Dansville 13, Corning 14, Cortland 15, Norwich 16, Oneonta 17, Binghamton 18.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Bowling Green, O., 8, Lima 9, Van Wert 10, New Bremen 11, Springfield 14, Piqua 15, Upper Sandusky 16, Nevada 17, Sandusky 18.

BARRYMORE, ETHEL (Charles Frohman): Detroit, Mich., 6-11, Ann Arbor 13, London, Can., 14, Hamilton 15, Toronto 16-18.

BATES, BLANCHE (David Belasco): Hartford, Conn., 8, Meriden 9, Waterbury 10, New Haven 11.

BEN-HUR (Klaw and Erlanger): Boston, Mass., Nov. 2—indefinite.

BEVERLY (Eastern): A. G. Delamater): Dayton, Tenn., 8, Rome, Ga., 9, Cedartown 10, Athens 11, Savannah 12-18.

BEVERLY (Southern): A. G. Delamater): Rockingham, N. C., 8, Monroe 9, Albemarle 10, Concord 11, Statesville 13, Asheville 14, Rutherfordton 15, Rock Hill, S. C., 16, Lancaster 17, Clinton 18.

BEYOND THE DIVIDE: Easton, Pa., 8, Shamokin 9, Danville 10, Reading 11, Baltimore, Md., 13-18.

BILLY THE KID (Herbert Parrar): Camden, N. J., 6-8, Haverstraw, N. Y., 9, Johnstown 10, Utica 11.

BINN, HOLBROOK (Wm. A. Brady): Albany, N. Y., 8, Troy 9, Amsterdam 10, Schenectady 11, Cowego 13, Watertown 14, Syracuse 15, Rochester 16, Toledo, O., 17, 18.

BLUE BIRD (Liebler and Co.): Boston, Mass., 23-Nov. 11.

BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 25—indefinite.

BREWSTER'S MILLIONS (Al. Rich): South Bend, Ind., 8-8, Indianapolis 9-11, Evansville 13, 14, Terre Haute 16, Paris, Ill., 17, Vincennes, Ind., 18.

BROWN, GILMORE (Frank A. Brown): Lebanon, Kan., 8, Concordia 9, Jamestown 10.

BUNTY PULLS THE STRINGS (Cecil De Mille): New York city Oct. 10—indefinite.

BURKE, BILLIE (Charles Frohman): New York city Oct. 9—indefinite.

CARTER, MRS. LESLIE (John Cort): Louisville, Ky., 6-8, Lexington 9, Evansville, Ind., 10, Paducah, Ky., 11, Memphis, Tenn., 13, Little Rock, Ark., 15, Hot Springs 16, Pine Bluff 17, Shreveport, La., 18.

CHECKERS (Moxon and De Mill): Great Falls, Mont., 8, Helena 9, Missoula 10, Wallace, Ida., 11, Spokane, Wash., 12, 13, Walla Walla 14, No. Yakima 15, Ellensburg 16, Olympia 17, Aberdeen 18.

CHERRY, CHARLES (Daniel Frohman): Washington, D. C., 6-11.

CLANSMAN (Southern Amusement co.): Jacksonville, Fla., 8.

COBURN PLAYERS (L. M. Goodstadt): Mason City, Ia., 8, Des Moines 9-11, Cedar Falls 13, Dubuque 14, 15, Clinton 16, Davenport 17, 18.

COLLIER, WILLIAM (Messrs. Shubert): Detroit, Mich., 6-11, Columbus, O., 14, 15.

COMMUTERS, THE (Henry B. Harris): San Bernardino, Cal., 8, Redlands 9, Riverside 10, Santa Barbara 11, Bakersfield 12, Hanford 13, Fresno 14, Stockton 15, San Jose 16, Sacramento 17, Marysville 18.

CONCERT, THE (David Belasco): Chicago Ill., Oct. 16—indefinite.

COUNTRY BOY (Co. C.: Henry B. Harris): Salisbury, N. C., 8, Charlotte 9, Gaffney, S. C., 10, Spartanburg 11, Asheville 13, Greenville, S. C., 14, Abbeville 15, Chester 16, Columbia 17, Sumter 18.

COUNTISS, CATHRINE (Stair and Havlin): Rochester, N. Y., 6-11, Toronton, Can., 13-18.

COUNTRY BOY (Co. A.: Henry B. Harris): Bay City, Mich., 8, Saginaw 9, Flint 10, Lansing 11, Port Huron 12, Jackson 13, Kalamazoo 14, South Bend, Ind., 15, Milwaukee, Wis., 16-18.

COUNTRY BOY (Co. B.: Henry B. Harris): Eugene, Ore., 8, Portland 9-11, Bellingham, Wash., 12, Vancouver, B. C., 13, 14, Victoria 15, 16, Nanaimo 17, Westminster 18.

COUNTY SHERIFF (Eastern: O. E. Wee,): Cooperstown, N. Y., 8, Oxford 9, Norwich 10, Binghamton 11.

COUNTY SHERIFF (Western: O. E. Wee): Knox, Ind., 8, Rochester 9, Logansport 10, Danville, Ill., 11.

COWBOY GIRL (Eastern: Jack Hoskins): Geneva, Ind., 8, Ridgeville 9, New Castle 10, Muncie 11, Winchester 13, Lima, O., 17, Ottawa 18.

CROSMAN, HENRIETTA (Maurice Campbell): New York city 6-11.

DANIEL BOONE ON THE TRAIL (Robert H. Harris): Philadelphia, Pa., 6-11.

DAWN OF A TO-MORROW: Dayton, O., 6-8, Columbus 9-11, Akron 13-18.

DEEP PURPLE (Liebler and Co.): Washington, D. C., 6-11.

DEEP PURPLE (Liebler and Co.): Aurora, Ill., 8, Joliet 9, Ft. Wayne, Ind., 11, Grand Rapids, Mich., 12-14, Battle Creek 15, Goshen, Ind., 16, Logansport 17, Danville, Ill., 18.

D'ORSAY, LAWRENCE (John Cort): Calgary, Can., 6-8, Vancouver, B. C., 10, 11, Seattle, Wash., 12-18.

DORO, MARIE (Charles Frohman): Buffalo, N. Y., 6-11, Cleveland, O., 13-18.

DRAMA PLAYERS (Messrs. Shubert): New York city Nov. 6—indefinite.

DREW, JOHN (Charles Frohman): New York city Sept. 4—indefinite.

EDESON, ROBERT (Henry B. Harris): New York city Oct. 30—indefinite.

ELI AND JANE (Harry Green): Forest City, Ia., 8, Britt 9, Humboldt 10, Kanawha 11, Bellemond 13, Eagle Grove 14, Gilmore City 15, Lohrville 16, Ogden 17, Coon Rapids 18.

EVERYWOMAN (Eastern: Henry W. Savage): Providence, R. I., 6-11, Boston, Mass., 13—indefinite.

EVERYWOMAN (Western: Henry W. Savage): Chicago, Ill., Oct. 16-Nov. 11, Milwaukee, Wis., 12-18.

EXCUSE ME (Eastern: Henry W. Savage): Philadelphia, Pa., Oct. 23-Nov. 18.

EXCUSE ME (Southern: Henry W. Savage): Atlanta, Ga., 7, 8, Greenville, S. C., 9, Spartanburg 10, Asheville, N. C., 11, Knoxville, Tenn., 12-14, Nashville 15, 16, Decatur 17, Chattanooga 18.

EXCUSE ME (Western: Henry W. Savage): Chicago, Ill., Oct. 22—indefinite.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Chicago, Ill., Sept. 1-Nov. 11, New York city 14—indefinite.

FAVERSHAM, WILLIAM (Frank Wilstach): Milwaukee, Wis., 9-11.

FERGUSON, ELSIE (Henry B. Harris): Rochester, N. Y., 6-8, Syracuse 9-11, Providence, R. I., 13-18.

FIRING LINE (A. G. Delamater): Tarboro, N. C., 8, Williamston 9, Kinston 10, New Berne 11, Lumberton 13, Laurinburg 14, Monroe 15, Yorkville 16, Statesville 17, Asheville 18.

FISKE, MRS. (Harrison Grey Fiske): Chicago, Ill., Oct. 30-Dec. 23.

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FORTUNE HUNTER (Cohan and Harris): Green Bay, Wis., 8, Menomonie 9, Appleton 10, Oshkosh 11.
GAMBLERS, THE (Original; Authors' Producing Co.): Montreal, Can., 13-18.
GAMBLERS, THE (Eastern; Authors' Producing Co.): Wilkes-Barre, Pa., 8, 9, Carbondale 10, Middletown, N. Y., 11, Fall River, Mass., 12, Newport, R. I., 14, New Bedford, Mass., 15, Brockton 16, Lawrence 17, 18.
GAMBLERS, THE (Western; Authors' Producing Co.): Superior, Wis., 8, St. Cloud, Minn., 9, Fargo, N. Dak., 10, Crookston, Minn., 11, Grand Forks, N. Dak., 13, Winnipeg, Can., 14-18.
GAMBLERS, THE (Southern; Authors' Producing Co.): Monroe, La., 8, Yazoo City, Miss., 9, Jackson 10, 11, Clarksdale 13, Helena, Ark., 14, Memphis, Tenn., 15, 16, Little Rock, Ark., 17, 18.
GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.
GEORGE, GRACE (Wm. A. Brady): Guelph, Can., 9, Kingston 9, Ottawa 10, 11.
GERMAN GENTLEMAN (Wm. Stanford): Oconto, Wis., 8, Marinette 9, Neenah 10.
GET-RICH-QUICK WALLINGFORD (Central; Cohan and Harris): Manitowoc, Mich., 8, Fond du Lac 9, Waukegan, Ill., 10, Madison, Wis., 11.
GET-RICH-QUICK WALLINGFORD (Eastern; Cohan and Harris): Boston, Mass., Sept. 25—indefinite.
GET-RICH-QUICK WALLINGFORD (Western; Cohan and Harris) Knoxville, Tenn., 8, Atlanta, Ga., 9-11.
GIRL AND THE TRAMP (Co. D.; E. C. Rockwell): Baltimore, Md., 6-11, Philadelphia, Pa., 13-18.
GIRL FROM RECTOR'S (Max Plohn): Wilson, N. C., 8, Goldsboro 9, New Berne 10, Wilmington 11, Fayetteville 13, Florence, S. C., 14, Darlington 15, Sumter 16, Orangeburg 17, Newberry 18.
GIRL OF THE MOUNTAINS (O. E. Wee): Litchfield, Conn., 8, New Milford 9, Freehold, N. J., 10, Plainfield 11, Shamokin, Pa., 13.
GOODWIN, NAT C.: Memphis, Tenn., 9-11.
GOOSE GIRL (Central; Baker and Castle): St. Johnsbury, Vt., 8, Sherbrooke, Can., 9, Newport, Vt., 10, St. Albans 11, Plattsburg 13, Ft. Henry 14, Granville 15, Greenwich 16, Cohoes 17 Utica 18.
GOOSE GIRL (Eastern; Baker and Castle): Atlanta, Ga., 6-11, Birmingham, Ala., 13-18.
GRAFT (Frederick Thompson): Philadelphia, Pa., Oct. 30-Nov. 11.
GRAHAM, OSCAR (Oscar Graham): Quanah, Tex., 9, Clarendon 10, Memphis 11, Amarillo 13, 14.
GRAUSTARK (Eastern; Baker and Castle): Syracuse, N. Y., 6-8, Auburn 9, Erie, Pa., 10, Elyria, O., 11, Grand Rapids, Mich., 12-15, South Bend, Ind., 16-18.
GRAUSTARK (Southern; Baker and Castle): Spartanburg, S. C., 8, Rock Hill 9, Statesville, N. C., 10, Rutherfordton 11, Lexington 13, Mt. Airy 14, Graham 15, Greensboro 16, Winston-Salem 17, Danville, Va., 18.
HACKETT, J. K. (J. K. Hackett): Louisville, Ky., 6-8.
HACKETT, NORMAN (Stair and Havlin): Chicago, Ill., 6-18.
HAVOC, THE (O. Guy Caufman): Charlottetown, Can., 8, Summerside 9, Amherst 10, Moncton 11, Chatham 13, New Castle 14, Sussex 15, St. John 16-18.
HAWTREY, WILLIAM (A. G. Delamater): Crawfordsville, Ind., 8, Terre Haute 9, 10, Champaign, Ill., 11, Bloomington 12, Streator 14, La Salle 15, Aurora 16, Joliet 17.
HOUSE NEXT DOOR (Schiller Amusement Co.): St. Paul, Minn., 5-11, Minneapolis 12-18.
HUMAN HEARTS (Southern; C. R. Reno): Walnut Ridge, Ark., 8, Batesville 9, Newport 10, Little Rock 11, Hot Springs 13, Arkadelphia 14, Gurden 15, Texarkana, Tex., 18.
INDIANA FOLKS (Eastern; Perry's): Stockton, Ill., 8, Bellevue, Ia., 9, Cascade 10.
INDIANA FOLKS (Western; Perry's): Wesley, Ia., 8, Burt 9, Swea City 10, Fenton 11.
JEFFERSON, THOMAS: Roanoke, Va., 6, Bluefield, W. Va., 9, Knoxville, Tenn., 10, 11, Gadsden, Ala., 13, Anniston 14, Birmingham 15, Decatur 16.
JIM THE PENMAN: Lincoln, Neb., 7, 8, Norfolk 9, Sioux City, Ia., 10, 11.
KOLKER, HENRY (Henry W. Savage): New York city Oct. 4—indefinite.
LIGHT ETERNAL (Stair and Havlin): Chicago, Ill., 22-Nov. 11, Peoria 12-15, Bloomington 16-18, Alton 19.
McINTYRE, FRANK (Henry B. Harris): Boston, Mass., 6-18.
MADAME X (Henry W. Savage): Brooklyn, N. Y., 6-18.
MANN, LOUIS (Werba and Luescher): Toronto, Ont., 6-11, Buffalo, N. Y., 13-18.
MANTELL, ROBERT (Wm. A. Brady): Columbus, O., 6-11, Atlanta, Ga., 13-18.
MASON, JOHN (Messrs. Shubert): Kansas City, Mo., 6-11, Chicago, Ill., 13-25.
MASTER OF THE HOUSE (A. H. Woods and M. H. Fraser): Chicago, Ill., 6-18.
MELVILLE, ROSE (J. B. Sterling): Salida, Colo., 8, Leadville 9, Grand Junction 10, Provo, U., 11, Salt Lake City 12-15, Ogden 16, Winnemucca, Nev., 17, Reno 18, Sacramento, Cal., 19, 20.
MILLER, HENRY (Henry Miller): St. Paul, Minn., 6-11.
MISSOURI GIRL (Central; Norton and Jones): Comanche, Okla., 8, Duncan 9, Marlow 10, Geary 11, Shawnee 12, Tecumseh 13, Weatherford 14, Sayre 15, Thomas 16.
MISSOURI GIRL (Eastern; Norton and Edwards): Littleton, N. H., 8, Woodstock, Vt., 9, Windsor 10, Woodville, N. H., 11, Richford, Vt., 13, Swanton 14, St. Albans 15, Woodbury 16, Barre 17, Burlington 18.
MISSOURI GIRL (Western; Norton and Rith): Santa Barbara, Cal., 8, Venture 9, Oxnard 10, Santa Paula 11, Santa Ana 12, Ocean Park 13, Riverside 14, Redlands 15, San Bernardino 16, Pomona 17, Bakersfield 19.
MONG, WILLIAM V. (Rowland and Gaskell): Visalia, Cal., 8, Hanford 9, Coalinga 10, Fresno 11, Stockton 12, Sacramento 13, Reno, Nev., 14, Winnemucca 15, Salt Lake City, U., 16-18, Ogden 19.
MOTHER (No. 1; Wm. A. Brady): Johnstown, N. Y., 8, Troy 10, Poughkeepsie 11, Jersey City, N. J., 13-18.
MOTHER (No. 2; Wm. A. Brady): Tacoma, Wash., 12, 13, Victoria, Can., 14, Vancouver 15, 16, Bellingham, Wash., 17, Everett 18.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co.): Cincinnati, O., 6-11.
NAZIMOVA, MME. (Charles Frohman): Atlantic City, N. J., 16-18.
OLCOTT, CHAUNCEY (Augustus Pitou): Chicago, Ill., Oct. 29-Nov. 18.
ONLY SON (Cohan and Harris): New York city Oct. 16—indefinite.
OUR NEW MINISTER (Joseph Conyers): Providence, R. I., 13-18.
OUR VILLAGE POSTMASTER (Chas. B. Mills): Larchwood, S. Dak., 8, Ocheyedan, Ia., 9, Hosser 10, Paullina 11.
OUTSIDERS, THE (Authors' Producing Co.): Boston, Mass., 6-11.
OVER NIGHT (No. 1; Wm. A. Brady): Chicago, Ill., Sept. 25—indefinite.
OVER NIGHT (No. 2; Wm. A. Brady): Syracuse, N. Y., 6-8, Rochester 9-11, Troy 13, Schenectady 14, 15, Albany 16-18.
OVER NIGHT (No. 3; Wm. A. Brady): So. Framingham, Mass., 8, Waterbury, Conn., 9, Middletown 10, Meriden 11, Danbury 13, Newburgh, N. Y., 14, Poughkeepsie 15, Walden 16, Kingston 17, Glens Falls 18.
PAID IN FULL (C. S. Primrose): Rockford, Ill., 10, Janesville, Wis., 11, Madison 12.
PAIR OF COUNTRY KIDS (C. Jay Smith's): Tremont, Pa., 8, Ephrata 9, Kutztown 10, South Bethlehem 11.
PASSERS-BY (Charles Frohman): New York city Sept. 14—indefinite.
PECK'S BAD BOY (W. R. Cutter): Conneaut, O., 8, Rochester 10, Butler 11.
PIPER, THE (Winthrop Ames): Rochester, N. Y., 6-8.
POLLY OF THE CIRCUS (Eastern; A. S. Stern): Toledo, O., 6-8, Kalamazoo, Mich., 9, Adrian 10, Jackson 11, South Bend, Ind., 13-15, Ft. Wayne 16-18, Springfield, Ill., 19.
POLLY OF THE CIRCUS (Western; A. S. Stern): Los Angeles, Cal., 5-11, Oxnard 12, Santa Barbara 13, Bakersfield 14, Coalinga 15, Hanford 16, Visalia 17, Fresno 18.
POMANDER WALK (Liebler and Co.): Boston, Mass., 30-Nov. 18.
POYNTER, EMULAH (Bert and Nicolai): Milwaukee, Wis., 5-11, St. Paul, Minn., 12-18.
REBECCA OF SUNNYBROOK FARM (Frederic Thompson): Chicago, Ill., Oct. 1—indefinite.
ROBERTSON, FORBES (Messrs. Shubert): Zanesville, O., 8, Indianapolis, Ind., 9-11, St. Louis, Mo., 13-18.
ROCK OF AGES (Rowland and Clifford): Toledo, O., 9-11, Pittsburgh, Pa., 13-18.
ROSALIND AT THE RED GATE (Goskell and MacVitty): Emmetsburg, Ia., 8, Hartley 9, Spencer 10, Storm Lake 11, Webster City 13, Story City 14, Ames 15, Boone 16, Adel 17, Stuart 18.
ROSARY, THE (No. 1; Rowland and Clifford): Buffalo, N. Y., 6-11, Lockport 13, Batavia 14, Canandaigua 15, Lyons 16, Sodus 17, Oswego 18.
ROSARY, THE (No. 2; Rowland and Clifford): Louisville, Ky., 5-11, Chicago, Ill., 13-18, Hamilton, O., 19.
ROSARY, THE (Coast; Rowland and Clifford): Belleville, Kan., 8, Washington 9, Marysville 10, Junction City 11, St. Marys 12, Wamego 13, Clay Center 14, Manhattan 15, Holton 16, Horton 17, Topeka 18.
ROSARY, THE (Southern; Rowland and Clifford, Inc.): Wilmington, N. C., 8, Florence, S. C., 9, Sumter 10, Columbia 11, Abbeville 14, Augusta, Ga., 15, Charleston, S. C., 16, Savannah, Ga., 17, 18.
ROSARY, THE (Western; Rowland and Clifford, Inc.): Logansport, Ind., 8, Peru 9, Kokomo 10, Marion 11.
ROSARY (Rowland and Clifford): Gothenburg, Neb., 8, No. Platte 9, Alliance 10, Ft. Robinson 11, Chadron 13, Hot Springs, S. D., 14, Deadwood 15, Spearfish 16, Belle Fourche 17, Rapid City 18.
ROUND UP (Klaw and Erlanger): Pittsburgh, Pa., 6-11, Philadelphia 13-25.
ROYAL SLAVE (George H. Bubb): Glen Elder, Kan., 8, Stockton 9, Osborne 10, Downs 11, Gaylord 13, Lenora 14, Kirwin 15, Cawker City 16, Glasco 17, Beloit 18.
ST. ELMO (Vaughan Glaser): Washington, D. C., 6-11, Philadelphia, Pa., 13-18.
SALVATION NELL (Vaughan Glaser): Cleveland, O., 6-11, Indianapolis, Ind., 13-15, Anderson 16, Peru 17, Logansport 18.
SCOTT, CYRIL (William A. Brady): Baltimore, Md., 6-11.
SERVANT IN THE HOUSE (C. Guy Caufman): Armprior, Can., Pembroke 9, Kingston 10, Napanee 11, Belleville 12, Port Hope 13, Lindsay 14, Cobourg 15, Peterboro 16, Orillia 17, Barrie 18.
SERVANT IN THE HOUSE (Gaskell and MacVitty): Sioux City, Ia., 8, 9, Vermilion, S. D., 10, Mitchell 11, Sioux Falls 12, Spencer, Ia., 13, Cherokee 14, Sac City 15, Perry 16, Atlantic 17, Red Oak 18.
SEVEN DAYS (Wagenhals and Kemper): Chicago, Ill., Oct. 29-Nov. 11.
SEVEN DAYS (Wagenhals and Kemper): Newberry, S. C., 8, Augusta, Ga., 9, Charleston, S. C., 10, Savannah, Ga., 11, Jacksonville, Fla., 12, 13.
SHEA, THOMAS E. (A. H. Woods): Philadelphia, Pa., 6-11.
SIMONE, MME. (Liebler and Co.): New York city Oct. 16—indefinite.
SIS PERKINS (C. Jay Smith's): Lexington, Miss., 8, Brookhaven 9, Kentwood, La., 10, Amite 11.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): New York city Nov. 6-Dec. 2.
SPENDTHRIFT (Frederic Thompson): Jersey City, N. J., 6-11.
STAHL ROSE (Henry B. Harris): New York city Aug. 31—indefinite.
STARR, FRANCES (David Belasco): Baltimore, Md., 6-11.
STAMPEDE, THE (A. G. Delamater): Knoxville, Tenn., 6-11, Atlanta, Ga., 13-18.
STRUGGLE, THE (Wills Amusement Co.): Joplin, Mo., 8, Columbus, Kan., 9, Iola 10, Chanute 11, Parsons 12, Pittsburg 13.
STRUGGLERS, THE (H. M. Horkheimer): New York city Nov. 6—indefinite.
TEMPEST AND SUNSHINE (A. J. Woods): Albany, Tex., 8, Cisco 9, Thurber 10, Abilene 11, Anson 13, Hamlin 14, Gorman 15, De Leon 16, Dublin 17, Ballinger 18.
TESS OF THE STORM COUNTRY (Schiller Amusement Co.): Norfolk, Va., 6-11, Richmond 13-18.
THAIS (Joseph M. Gaites): Chicago, Ill., 6-18.
THIEF, THE (Eastern; George A. Sullivan): Warrenton, N. C., 8, Soldier's Home, Va., 9, Petersburg 10, Newport News 11, Wilson, N. C., 13, Rocky Mount 14, Scotland Neck 15, Williamston 16, Tarboro 17, Goldsboro 18.
THIEF, THE (Western; H. Q. Emery): Ft. Worth, Tex., 13, Corsicana 14, Teague 15, Mexia 16, Groesbeck 17, Hearne 18.
THIRD DEGREE (Central; United Play Co.): Columbus, O., 6-8, Akron 9-11, Cleveland 12-18.
TOWN MARSHAL (O. E. Wee): Trenton, Can., 8, Cobourg 9, St. Hope 10, Peterboro 11.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Philadelphia, Pa., 6-18.
TRAVELING SALESMAN (Henry B. Harris): Chicago, Ill., 6-25.
TRAVELING SALESMAN (Eastern; A. S. Stern): Appleton, Wis., 12, Neenah 13, Oconto 14, Marinette 15, Iron Mountain, Mich., 16, Norway 17, Gladstone 18, Escanaba 19.
TRAVELING SALESMAN (Western; A. S. Stern): Oxnard, Cal., 10, Ventura 20.
UNCLE TOM'S CABIN (Leon Washburn): Altoona, Pa., 8, 9, Johnstown 10, 11, Latrobe 13, Connellsville 14.
UNCLE TOM'S CABIN (William Kibble): Peoria, Ill., 8, 9, Quincy 10, Hannibal, Mo., 11, Burlington, Ia., 12, Monmouth, Ill., 13, Galesburg 14, Kewanee 15, Princeton 16, Moline 17, Rock Island 18, Davenport, Ia., 19.
VIRGINIAN, THE (J. H. Palser): Denver, Colo., 5-11, Victor 12, Colorado Springs 13, Pueblo 14, Salida 15, Leadville 16, Grand Junction 17, Provo, U., 18.
WARE, HELEN (Henry B. Harris): New York city Nov. 1—indefinite.
WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.
'WAY DOWN EAST (Wm. A. Brady): Fairmont, W. Va., 8, Parkersburg 9, Zanesville, O., 10, Springfield 11, Louisville, Ky., 13-18.
WHEN KNIGHTHOOD WAS IN FLOWER (W. K. Sparks): Victoria, Can., 8, Bellingham, Wash., 9, Everett 10, Tacoma 11, Seattle 12-18.
WHEN A WOMAN WILLS (Co. D; Carley Inskeep): Greensburg, Pa., 8, Somerset 9, Johnstown 10, Altoona 11.
WHITE SQUAW (Louis F. Werba): Owen Sound, Can., 8, Meaford 9, Collingwood 10, Barrie 11, Midland 13, Orillia 14, New Liskeard 15, Haileybury 16, Cobalt 17, North Bay 18.
WHITESIDE, WALKER (Paul H. Liebler): Milwaukee, Wis., 5-11.

(Continued on page 28.)

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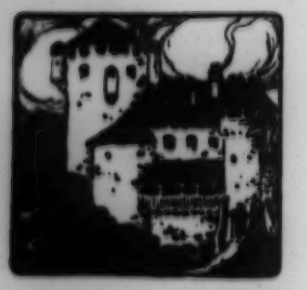

MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE question of two and three reel dramatic films is being warmly discussed in England, where many managers have taken alarm at the possible disappearance of variety in film entertainment. They have apparently imagined that because a few manufacturers are now occasionally producing longer subjects than formerly, they will soon be producing nothing else. But there need be no such fear. Manufacturers who have built up their business by giving the public what it most desires, as nearly as they can figure it out, are not liable to undertake the feat of arbitrarily forcing any particular kind of pictures on the public against its will. The two and three reel films are being experimented with very slowly and carefully, and it goes without saying that they will never become general or numerous unless the public evinces a continued liking for them. What will not draw will not be produced to any lasting extent, but what will draw may surely be relied upon to encourage further productions along the same line. If long films prove popular and practicable, why should the timid English exhibitors object?

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On this side the long films are meeting with varying success. Many enterprising managers are at present finding them great special drawing cards and are calling for more. Other managers who have programmes of vaudeville mixed with pictures do not find them so satisfactory. They upset the system of consecutive releases that some houses maintain and interfere with the arrangement of mixed programmes. However, all these things will adjust themselves in the long run. If there is a place for two, three or even four reel motion pictures in the economy of the business, films of these sizes will find that place.

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Of the point hitherto urged on this page, however, that the long film can prove lastingly attractive only to an extent that is deserved by superior quality, there can be no question. With variety eliminated, the long film must interest by its inherent appeal, and to do this it requires no argument to show that it must be uniformly better than the short film. It is on this that The Spectator has laid the greatest stress. Now, to make a motion picture better and more appealing than the previous standard it will not be enough that the production shall be more elaborate and more costly. The superiority must commence with the scenario, which, of course, is the foundation on which all the rest is built. There is no reason to believe that the manufacturers do not thoroughly understand this or that they will not adjust themselves speedily to the necessities of the situation. Hence we may see in the growth of the film in length a corresponding increase in the important status of the authors who write the scenarios and of the editors who revise them.

LABORATORY OF THE NEW BIOGRAPH PLANT

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In the many arguments and appeals made in this department in behalf of the status of the scenario editor and writer it is not for a moment contended that the art in that branch has progressed to any great extent. In other words, The Spectator does not wish to be understood as believing that scenario writers and editors are now as a class a much underrated and abused lot of people and that all that is necessary to do is to rate them higher and pay them more money. The fact is undeniable that there is still a conspicuous lack of genius and ability among both authors and editors, and it might be added director-editors, since nearly all directors are given unlimited authority to do as they like with a story. Among the story writers there has been marked improvement in form of manuscript, but a woful lack of improvement in the brains of the story. Shallow, aged and impossible plots are still the overwhelming rule, and as one editor informs The Spectator, the worse the story the more exacting and "sassy" the author. This would seem to be a comical phase of the situation. Out of possibly 4,000 or 5,000 scenario writers in the country there are only a handful of really marked and proved ability. The rest are hopelessly incompetent or lack training or are able only occasionally to produce a good story. And yet out of this incompetent class comes the most assertiveness. Some few of them are amazed, they are indignant, when a story is returned unaccepted. If they have the real stuff in them and later on are able to develop into good picture story writers, they will surely look back with amusement at their present attitude of lofty assurance.

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Something like the same situation exists in the matter of directors, although in a lesser degree. Almost any actor thinks he can direct a picture play, and the number of would-be directors haunting the picture companies for jobs is said to be amazing. Really competent directors are in tremendous demand, but under the present vogue they are scarcer than hens' teeth. The trouble is that the picture manufacturers, until some of them learned better, have taken too many directors at their own valuation. The directors made the manufacturers think that they had some sort of kibosh on the pictures—a secret knowledge about stagecraft that nobody else could learn. The unwise or inexperienced manufacturers, unlike their fellow-producers of the legitimate stage, have turned over without restriction to these wonderful directors the picture stories to be produced, and the directors have done the rest—butchered them to a frazzle. There has been in such cases no limit placed on their discretion. It was assumed that the directors knew it all, and in the supreme conceit born of their own ignorance these incompetent directors have accepted the burden—nay, they have demanded it in most cases.

Now, The Spectator doesn't want to be unkind nor too severe, but he will state it as a reasonable conclusion that there are not above six or eight directors now employed in that capacity who can unaided meet all the requirements noted above—that is, who can select a picture story, revise it properly and put it on anything like it should be. On reflection, it is possible that this estimate might be cut in two. There has developed thus far only one acknowledged master at the business to whom everybody takes off his hat, and, strange to say, the director referred to is the least conceited and self-sufficient of the whole lot of directors within the knowledge of The Spectator. And because this one particular director has been able to do so much apparently unaided (although wisely accepting and seeking advice wherever he can get it), many other manufacturers have sought for his equal and sought largely in vain. There was no lack of candidates who said they could do the trick, but how many are there of them have really made good? Certain companies have overcome this lack of genius among directors by finding means for directing the directors, and in adopting this course they were, it is said, largely influenced by THE MIRROR's advice.

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Intelligent, careful directing of the director is almost a foregone necessity in picture production, as it is also in stage production. Directors of the Biograph type, for instance, are not picked up by the roadside, any more than Belascos are found at every corner on Broadway. In stage production the producer supplies the deficiency—he directs the director and does not permit that individual to work his own will with a manuscript except after careful discussion, in which the author, of course, takes part. In picture production it would not be practicable often to call the author in, but there is the scenario editor, who should stand in the author's place. At any rate, there should be consultation and careful consideration of each picture story before production. The director who is not broadminded enough to curb himself and fortify himself against possible error of taste or judgment should if possible be curbed and directed from above. The Spectator has in mind three or four striking instances among the film manufacturers where directing the directors resulted in marvelous success. In one or two cases the manufacturers themselves were able to devote the necessary time and close attention to the work. They had artistic ideals, unhampered by too many stage traditions, and they forced improvement along common-

Selig Polyscope Co.

FRANCIS BOGGS

Western General Manager of the Selig Polyscope Company, Who was Murdered at Los Angeles, California, October 27

Bangs, N. Y.

DOROTHY DAVENPORT

Lately Engaged by the Nestor Company

HAROLD SHAW
With the Edison Company

sense lines. In another case a gentleman of broad culture, although unacquainted with the stage or the picture studio, was called in to take charge. In time he saw the necessity of directing the directors and from that moment almost the output of the company commenced to show marvelous improvement.

* * * *

It is hardly necessary to add that directing the directors should only be undertaken by persons who have ample time for the purpose and the proper insight and foresight. Every manufacturer cannot, even if he has the time, direct a director properly. But there are manufacturers who are doing the next best thing—placing their scenario departments in the hands of the best brains they can buy and then requiring the scenario editor and the directors to work in absolute harmony, giving the preference in authority, if anywhere, to the scenario department. This brings us back to the point raised at the commencement of this week's comments—the elevation of the status of the author and editor and the recognition of the story as the first great matter of importance in motion picture advancement. The story is the thing in pictures just as truly as the play's the thing on the stage.

THE SPECTATOR.

MELIES DISSOLVING ACTORS.

G. Melies announces an innovation of a dissolving effect in many of his subjects commencing with the release of Nov. 2, Right or Wrong? and Mexican as It Is Spoken. The actor or actress taking the leading part appears in the beginning of the film in ordinary street dress, and gradually assumes the costume and make-up of the picture to follow. The name of the actor appears above him and after about ten feet of posing the subject is commenced. In some cases the transformation is vice versa, being given at the end of the picture, when the player appears first in the costume of the play and later in ordinary dress. The idea is G. Melies's own, and a patent has been applied for.

A HOUSE MANAGER WITH IDEAS.

Here is a pointer for progressive managers from Boston's best motion picture theatre: Noting that the children of to-day seldom have the opportunity of hearing old songs of many lands, which have been replaced by popular modern rag-time and illustrated songs, the Bijou of Boston is presenting a series of folk songs and dances with appropriate settings and costume. These numbers were produced under the direction of Josephine Clement, using talent regularly employed by the Bijou, and were given trial performances during the Summer. Their reception and commendation by the public led to repeating the feature.

MABLE TRUNNELLE TO JOIN MAJESTIC.

It is announced that Mabel Trunnelle and Herbert Prior have signed contracts to join the new Majestic forces at the conclusion of their present engagement. Miss Trunnelle will head one Majestic company and Mary Pickford, as already announced, another.

NEW IMP PLAYERS.

Carl Laemmle, the hustling head of the Imp Company, announces three Imps a week, soon to be inaugurated, and in conjunction therewith the engagement of a number of well-known and popular picture players. The third Imp. will be a comedy reel which Mr. Laemmle desires to make regularly the best humorous offering in the motion picture field. He has engaged the favorite comedian, John Cumpson, for the comedy stock, and offers $285 in prizes for comedy scenarios. Others added to his reorganized stock companies are Harry Pollard, Edward Lyons, Margaretta Fischer, Elizabeth Van Sell, and Grace Lewis.

BIOGRAPH'S NEW BUILDINGS.

The Biograph's new studio and laboratories, long talked of, are now becoming an established fact. The illustration on the opposite page shows the laboratory portion of the buildings, which will occupy a plot of ground fronting 225 feet on 176th Street, in the Bronx, and 100 feet on 175th Street, the depth of the land being 384 feet. The laboratory faces on 176th Street, and as will be seen by the illustration is of eminently dignified, artistic and impressive architecture, quite in harmony, it would seem, with Biograph ideals. It looks more like a public library than an industrial establishment. The studio building will face on 175th Street and will be similar in character of external design. The Biograph producers will have at last in the new studios sufficient scope for effective interior settings, which they have never been able to realize to their own satisfaction in the restricted accommodations of the old studio, although the results they have obtained on their little 15 x 20 stage have been the wonder of the profession.

PATHE'S WEEKLY A GREAT HIT.

The marvelous success of the *Pathe Weekly*—the regular Tuesday release of important events from all parts of the world—is one of the talks of the trade. It is getting so that the film is now greeted with applause at its opening as well as at the end. It is due to Pathe Freres to say that probably no other company in the world is so well equipped for producing a weekly topical film. With agencies and operators in every part of the globe, representatives are always promptly on the spot when anything of importance happens anywhere.

MARION LEONARD SOON TO APPEAR.

Stanner E. V. Taylor and Marion Leonard (Mrs. Taylor in private life) are making motion pictures again, it is said under contract with the Rex Company, who will soon release their work as an extra weekly release. So many MIRROR readers have asked about their favorite, Miss Leonard, that this should be welcome news. Mr. Taylor's work as a successful scenario writer and director is too well known to call for extended comment.

OFFICIAL CENSORSHIP THREATENED.

Professional reformers or long or short haired cranks with fancied missions to uplift and elevate, almost invariably display a total inability to understand the theory of American free government. In their enthusiasm they fix on certain things they would like to see accomplished and straightway they want laws passed forcing other people to side with them. Everything must be done by force of law and nothing by natural growth and development of human nature. So it is no surprise to learn that the Woman's Municipal League has withdrawn from the National Board of Censorship and wants to promote the passage of municipal and State censorship. THE MIRROR has long warned the motion picture interests of

GASTON MELIES, THE MIGHTY FISHERMAN
Mr. Melies at right in picture

The accompanying picture is of Gaston Melies in fishing costume on the island of Santa Catalina, California, whence he has just returned from a fortnight's holiday. The local papers made much of Mr. Melies's catch, it being the record in those waters for many years. Following is a clipping from the Los Angeles *Express:*

"AVALON, Oct. 6.—The banner catch in weight to-day fell to G. Melies, of Santa Paula, Cal., fishing from the launch *Heral*, who brought to gaff after a twenty-minute fight a yellow-fin tuna weighing thirty-six pounds, which is the record so far this season for this species of fish."

Mr. Melies is now in New York looking after some important business affairs, after which he will return to the studio at Santa Paula, Cal.

LILY BRANSCOMBE
With the Essanay Company

the danger of coddling the censorship evil. It would seem that the time is close at hand when determined resistance should be inaugurated.

SALES COMPANY NEW MANAGER.

George D. McIntyre, well known for his long association with the Actors' Society, has resigned from the management of the Grace George company and assumed the general management of the Independent Motion Picture Distributing and Sales Company, headquarters 111 East Fourteenth Street, New York.

A REMARKABLE CATALOGUE.

J. H. Haliberg's new catalogue of motion theatre supplies is the best appearing and most complete publication of its kind that ever came into THE MIRROR office. Mr. Haliberg is noted as the inventor of Haliberg's Economizer as a saving substitute for rheostats, but the catalogue contains illustrations and descriptions and prices of many other electrical and other necessities also—in fact, as the introduction states, "everything necessary for the proper equipment and maintenance" of a motion picture theatre. The catalogue is so good that Mr. Haliberg is obliged to charge a nominal price for it.

THE NEW NESTOR STUDIO.

The new Nestor factory at Avenue E and Forty-third Street, Bayonne, N. J., is nearing completion; it is expected to start operation before the end of the month. The Nestor Studio at Mariner's Harbor, Staten Island, which is now closed for the Winter, will reopen in May.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

Mercedes Carew, Portland, Ore.: The fisherman in The Derelict (Rex) was Phillip Smalley and the nurse was Lois Weber. THE MIRROR has no record of Dorothy Phillips of the Essanay having played the part of Lucille in Mary Jane's Pa, but she may have done so, nevertheless.

Miss L. Churchill, New York: Henry Walthall is with Reliance. He was with Pathe for a short time only. Gertrude Norman is still with Pathe.

Here is a reader, "E. H. T.," with sympathy for "poor Spectator," on account of the "many pictures he has to review" and "the great number of letters he must rush through." This by way of apology for asking six pages of questions. The sympathy is appreciated and the questions are all the more cheerfully tackled: Ralph Iuce played Lincoln in recent Vitagraphs, in which the martyred President was represented. Leslie Nelson was the boy in Divided Interests (Lubin). Albert McGovern was the nephew in Rebellious Blossom (Lubin). Mary Maurice was the wife in My Old Dutch (Vita.) The name of the lady who played Miss Hepsibah in the House of Seven Gables is not at hand. Charles Seay appears regularly in Edison films and "E. H. T." estimates him rightly as "a delight in interpretation and finish." "E. H. T." thinks the leading man in Enoch Arden (Bio.), "is not surpassed by any actor, save Arliss," but he doesn't like some of the recent Biographs and thinks the two comedians in A Convenient Burglar, "should be forced into oblivion." "E. H. T." closes:

Here is an incident of last Saturday. A mother was

on the edge of her seat, breathlessly watching the performance. As they were just behind me, I heard her small son when he whispered: "What's he doing, mamma?" "Sh-sh," she replied, "he's just a drin'." Please let me commend the joyous good humor of The Spectator.

"C. G.," Providence, R. I.: Harry Eytinge played the uncle in The Silent Tongue (Edison). He also appeared in a recent Edison, Mae's Suitors. As "C. G." rightly remarks, Mr. Eytinge's work is "fine."

Clyde Vernon Reynolds of Jacksonville, Fla., pronounces The Mirror the best of all papers devoting attention to motion pictures. Questions: Helen Case played Awanta and Robert Thornby played Wild Fox in The Indian's Flute (Vitagraph). Zena Keife is with Vitagraph, appearing in The Cabin Boy, Oct. 20.

B. W. Hicks, Brooklyn, N. Y., who has been a Mirror reader "for some time, finding it the best and only theatrical magazine in which reliable information can be obtained," thinks he is entitled to ask a few questions, and he surely is. Mr. Kirkwood continues as director under the new management of the Reliance. A letter to Sidney Olcott, director of the Kalem Southern company (lately returned from Ireland), can be addressed care of the company office in New York. (See advertisement). The Biograph buildings in Hoboken are the factory and laboratory. The studio is in New York.

J. F. McNeill of Galveston, corrects the recent statement that Miss Payne played Rosie in Rosie's Rose (Lubin). He recognised Florence Lawrence in the part. The Reliance studio is 540 West Twenty-first Street, New York. Gertrude Robinson is still with that company. James Cooley played the lover in The Two Lovers (Reliance). Hasel Neason was the stenographer in Jimmie's Job (Vita.)

William Thomas, Philadelphia, Pa.: Lottie Pickford played the artist in Sweet Memories (Imp.) Lucille Young was Alice in The Last Appeal (Imp.) John Pickford is Mary Pickford's brother. The Majestic Company's address is 145 West Forty-fifth Street, New York. The studio address is not given.

"Curiosity," New York: Herbert Prior played the engineer in The Switchman's Tower (Edison). Carlyle Blackwell was with Vitagraph before joining Kalem. Lottie Briscoe has been in Europe and has only recently returned. Curtis Cooksey left motion pictures and headed his own dramatic stock company. The cast in Mary's Masquerade (Edison) was, Mary, Mabelle Trunnelle; uncle, Harold Shaw; aunt, Miriam Nesbitt; young lover, Sydney Booth. The cast of The Battle of Trafalgar (Edison) was, Lord Nelson, Sydney Booth; lieutenant, Herbert Prior; Captain Hardy, James Gordon; surgeon, Charles Ogle; lieutenant's sweetheart, Laura Sawyer. Regarding the answers to questions in other publications, The Spectator cannot be expected to pass an opinion. The departments were started of course, in imitation of The Mirror, which has been the leader in practically all innovations in motion picture journalism, as it is related to the drama.

"Little Mary Admirer," writing from Memphis, Tenn., wonders if Mary Pickford realizes "how popular she is everywhere," and asks if the photo players all read The Mirror. Well, rather. This reader would also like to see more picture plays like Willful Peggy, The Tale of Two Cities, The New Stenographer and Rory O'More. Quite a variation in taste in that list.

"F. G.," Penn., criticises a number of military pictures commencing with For the Honor of the Flag (Melies). He says:

In this film a portion of U. S. regulars were clothed in khaki while the remainder were dressed in semi-military blue uniforms such as the Sons of Veterans wear. They were minus cartridge belts, while their weapons were Springfield carbines. Think of that—half of the "army" dressed in blue, half in khaki, and all armed with Springfields in place of five-shot repeaters. Why does the Kalem Company arm their Confederates with *repeating* rifles? In The Star Spangled Banner, Edison, during the scene where Francis Scott Key visits Dr. Beales, the door leading into the next room stood open for nearly a whole scene, revealing the three wooden sticks of which the door was constructed. In the Essanay Outlaw Samaritan, when the outlaw (G. M. Anderson) drives the detective (Arthur Mackay) out of the shack at the point of his revolver, he has a weapon with a barrel seven inches long, while in the following scene, a moment later, he has a revolver with a barrel three inches long. I honestly believe that the Selig forces are turning out the best films regularly now. What is the matter with Vitagraph? Are five releases a week too many for them? Let us have more films like The Star Spangled Banner and The Battle Hymn of the Republic.

"M. R. M.," New York, wants to know where she can see Licensed films on the days of issue. There are six new releases each day. Two can be seen at Proctor's Twenty-third Street house, one at Proctor's 125th Street, two at Keith's Union Square, and one at Keith's Harlem Opera House. There appears to be no regularity as to what particular films may be seen at each house nor where they may be seen after the first day. Wouldn't it be fine if some house or chain of houses would establish a regular schedule for exhibition, so that the many persons interested could know where to find all releases for the first few days after their issue? The Spectator would like to hear from readers on this point. Perhaps if enough interest can be shown in this matter some manager may be convinced that it would pay to try the experiment.

"O. T.," Washington, D. C.: The lead in The Little Prospector (Essanay) was Mr. Anderson, so it is no wonder you liked him almost as much as Mr. Anderson.

"Mina," Calais, Me.: The leads in The Doomed Ship (Edison) were Mabel Trunnelle and Richard Neil. The lead in The Venom and the Poppy (Edison) was Mabel Trunnelle. The leads in Quarrel on the Cliff (Edison) were Mabel Trunnelle and Herbert Prior.

"Dorothy," who writes from Philadelphia, declaring herself to be a young stenographer, and who from certain earmarks about the letter The Spectator suspects is something of a joker, wants to know how she can gain an interview with the gentlemen who played the inspector's son in The Life Saver (Lubin) and Harry Acker in Always a Way (Lubin). She thinks he has such regular features and is much prettier than Mr. Costello. The player's name is Harry Myers and he also played Harry Blake in The State Line and the civilised Indian in The Indian's Sacrifice. If Dorothy will stand in the middle of Market Street at the corner of Eighth at noon, Nov. 31, and will carry a rose in her left hand, Harry will no doubt meet her.

Marguerite MacMahon, Union Hill, N. J.: The Republic Film Company office is 145 West Forty-fifth Street, New York, in the same office building as The Mirror.

"Mary W.," of Wichita, Kan., writes: "Don't you think it is wrong for the picture companies to have so much drinking of spirituous liquors in their films?" Of course this question comes from Kansas, but bless her innocent heart, the stuff she sees the players drinking is not real wine, beer, or "red likker." It's in the same class as stage money—colored water. Any time a theatrical manager or picture producer blows himself it is with one foot on a brass railing or with both feet under a table. Don't make any mistake about that, Mary. Water will do quite well enough for the hired hands.

"Edison Fan," of Oklahoma City, wants to praise her favorite, "whom no one seems to mention, Sydney Booth." Another favorite of this reader is Harold M. Shaw, and she thinks "there is no motion picture company equal to that of the Edison."

Belinda Gatley, of San Francisco, corrects the Pathe Company in its film Relics of Washington for giving Washington's death as 1901 instead of 1799. As this reader rightly says: "This is history and should be correctly given."

Our friend, "Bennie from Lubinville," writes to correct an error in this department. He says that it was not

(Continued on page 14.)

FOUR-A-WEEK
ESSANAY

Coming! *Feature Topical* *Coming!*
PRESIDENT TAFT at SAN FRANCISCO
Ground-Breaking Ceremonies at Panama Pacific Exposition
RELEASED NOVEMBER 16

RELEASED TUESDAY, NOVEMBER 7
HE FOUGHT FOR THE U. S. A.
(Length, approx., 1000 feet.)
An excellent drama of war time—capitally staged.

RELEASED THURSDAY, NOVEMBER 9
SHOWING UNCLE
AND
"GEE WHIZ"
(Length, approx., 1000 feet.)
Two excellent short comedies in the best Essanay style.

RELEASED FRIDAY, NOVEMBER 10
THE EMPTY SADDLE
(Length, approx., 1000 feet.)
A dramatic episode of the Rebellion. Another excellently played and splendidly photographed war drama.

RELEASED SATURDAY, NOVEMBER 11
THE GIRL BACK EAST
(Length, approx., 1060 feet)
A Western drama with Mr. G. M. Anderson. Unusually strong in plot, excellently played.

GET ON OUR MAILING LIST ASK FOR ALL ESSANAY POSTERS

ESSANAY FILM MANUFACTURING CO.
521 FIRST NATIONAL BANK BLDG., CHICAGO, ILL.
OFFICES IN
LONDON BERLIN BARCELONA

LUBIN FILMS

THE HOUSE THAT JACK BUILT
Released Saturday, November 11.
How true love sprang, Phœnix-like, from the ashes of the untrue. The story of a man's life, wrecked by a faithless woman, and the delicious picture of its salvage. Length about 1,000 feet.

HIS CHORUS-GIRL WIFE
Released Monday, November 13.
Entrancing behind-the-scenes views of pretty actresses in this photoplay. The plot leads from the marriage of the "gilded youth" to the chorus-girl, his disinheriting by his father and a final happy end. The acting is perfect. Be sure to book it. Length about 1,000 feet.

SOME MOTHER-IN-LAW
Released Wednesday, November 15.
She gave son-in-law several red-hot surprises. Mother turned out to be a peacherino, and the joke was on son-in-law. It sparkles with humor all the way through. Length about 1,000 feet.

A NEWSBOY'S LUCK
Released Thursday, November 16.
Picturing the inspiring rise of a poor lad to success. Filled with human interest that grips the everyday man, woman and child. They'll talk about it. Length about 1,000 feet.

LUBIN MANUFACTURING COMPANY
Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.
Chicago: 208 N. 5th Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

Reviews of Licensed Films

Love's Victory (Lubin, Oct. 28).—There is no denying the fact that this film leads up to a strikingly unusual situation—a novel race between a handcar on a railroad track, with the eloping couple on board in the process of being married, while pursued in an automobile. This escapade is decidedly interesting and effectively managed, but it is thought not enough excuse was brought out for this ride in the scenario, which, of course, is not a dramatic composition with words explaining the action when necessary. The marriage, it would seem, could have been just as easily postponed. The fact that mother would help them seemed to have nothing to do with the latter action. Because of the idle, aimless life of the girl's lover her father chose an older, more settled man for his daughter. She wrote to her lover, telling him if he would obtain a position and report in two months that her mother would help them. The rival evidently learned of this by some means not evident and had a marriage announcement of the young man falsely inserted in a paper. The girl then consented to marry him. While she was out automobiling with this man and her father the gasoline gave out, and she was left in the auto while they went for some more—or, to be more exact, so that the hero, who had obtained a position as boss of a railroad gang, might see her. Then came the elopement mentioned above, during which the minister was picked up. It is hoped the railroad company still kept him in the position he had been at such pains to obtain, after such startling departure from his duty.

Love in the Hills (Biograph, Oct. 30).—It may be learned from this picture how an old theme, by gleaning all there is in it, may be vitalized into a fresh and compelling picture. This picture shows primarily the basic forces of nature as expressed in man and woman. The aggressive determination of the male and the feminine aloofness that demands to be wooed and won in protest to itself are most vividly pictured by both leading players. The musician is also characteristic. A producer who is sometimes in doubt how to express action except by titles would do well to study this picture. The backgrounds supposedly are of the foothills of Kentucky, among the whiskey distillers. The girl is wooed by the weakling musician and the woodcutter. She scorns both and becomes infatuated with the graceful stranger she meets while fishing. She leaves a note informing her aged parents that she is leaving, but will return a great lady. The elopement is prevented by the woodsman when he is shown the note. The musician and his pumpkin is a natural and added touch. The last scene caused the picture to spoil to a degree the impression of the whole; it had nothing apparently to do with the story.

For Her Brother's Sake (Kalem, Oct. 30).—The feature of this film is that the wife and brother are buried in a cave-in of a mine. The effect has been well managed, both with the sudden closure of the entrance and the gradual unearthing. The story around this situation has been deftly managed, but is almost directly reminiscent of film plots of other pictures. The acting is good. The young husband discovered a mine, and when his wife desired the earnings thereof for her own private use his suspicions from a letter she had just received from an unknown person were further aroused. The letter was from her brother, who had asked her to aid him to escape as he was falsely accused of smuggling and was sought by the sheriff. It was rather strange that she should have chosen the mine to hide him in, as the place was frequented by her husband. She did, however, and her husband following saw the cave-in, declaring it the judgment of God. When in leaving his home, apparently forever, he discovered the note and the brother's photograph, he went with his men to unearth them, and later aided the brother to escape. The last title spoiled the impressiveness of the conclusion by relating an obvious fact.

Somebody's Mother (Lubin, Oct. 30).—There is always an appeal to such a story when it is well played, which is the general case with this film. The role of the mother is befittingly and characteristically played, but one feels that more substance might have been present had the boy been a trifle older and of the rough and ready type. The scenes in the tenement district are well chosen. The story, perhaps a little too obvious, deals with the adventures of an aged mother while she awaits the return of her son from Klondike. She is dispossessed of her home because of non-payment of taxes. In her life in the poorer sections of the city she is befriended by a small newsboy, to whom she shows her son's photograph. She is then put out into the street by an actress playing a landlady and returns back for a look at her old home. In the meantime the newsboy meets the son returned who cannot find his mother. The boy, recognizing him, tells him of the old lady living in the tenements. Of course he does not find her there, but does so later in front of the homestead. He then pays the taxes and buys back the home from a real estate agent who had apparently bought the property in.

Little Injin (Selig, Oct. 30).—This humorous, amusing and novel tale deals with the adventures of a little Indian boy coming to civilization and the subsequent visit of his family, who come on to take him back. The characterization of the modern Indian is exceptionally good. Hobart Bosworth as the father being delightfully typical. They chose the Fourth of July to come for their lively offspring. The amusement of the piece is their manner of accepting civilized life. They arrive carrying the shoes and other apparel given them in general misapprehension. At night they retire to a chamber, use the bed clothing as blankets and sleep upon the floor. In the middle of the night the old Indian buck thinks he will refresh his soul with a little of the drinkables on the dining room sideboard. He mixes drinks in a complete and novel method and arouses the entire household. The illusion of night is not kept up outside, when they drag him forth and fail to arouse him by hose. Then Little Injin thinks of his firecrackers, and they are placed in a barrel over the immovable form of his sire. He arises. He sees, to put himself out in a vigorous swim in a nearby fountain. Then, to the relief of the ladies, Little Injin and his family return to their own customary haunts.

Captain Brand's Wife (Selig, Oct. 31).—Here is another excuse to start the Indians, settlers, soldiers and the like to fighting. That part of the film is artistically and convincingly conceived. The excuse for it all is that one army officer loved the girl and so did another, but as she had promised her hand to the first she could not marry the other. Both were called away to the Indian frontier. After the birth of her child she was summoned by her husband, but Indians and renegades uprose and in the general mix-up she and her child were captured on the stage coach and her husband killed. Of course that left her free for the other man, which might have been better developed. Last seen to be rescued in a wild scene on the plains and then to be suddenly placed back in civilization in the next comes as a shock. The production as a whole is good for this sort of thing, but might have been stored until the market was less full.

Pathe's Weekly, No. 44 (Pathe, Oct. 31).—A variety of interesting subjects from all over the world have been gathered together for last week's film periodical. The subjects comprise: An auto-bus that broke through a bridge into the Seine at Paris, France. The raising and the divers at work are shown. The funeral procession at Kiel, Russia, of Stolypin, showing a close view of the corpse and the widow at the bedside. The Children's Hospital at Ancona, Italy, sends its charges on an outing to the seashore. The Mormon Church at Salt Lake City holds its annual convention. Views of the church and its various officers are seen. Columbus Day parade at New York city. At Atlanta, Ga., the monument to the Gate City Guard is unveiled. President Taft is seen addressing the Alta Club at Salt Lake City. The Cuban battleship "Cuba" is launched at Philadelphia. The daughter of President Gomez christens it. The "Patria," a training ship, is also launched. At Peterhof, Russia, the marriage ceremony of the Imperial Grand Duke John Constantinovich to the Princess Helena of Servia. The Kaiser of Germany makes his heir the commander of the regiment of hussars. At Washington, D. C., the corner stone of the Catholic University of America is laid. Cardinal Gibbons making an address.

Kitty and the Cowboys (Vitagraph, Oct. 27).—As may be imagined, John Bunny makes a funny cowboy. Not content with this he is even more funny as his own twin sister in this amusing farce. In both characters his perfect sincerity is the secret of his humor. To get even with the other cowboys for a joke, he and a pal plot to fool the boys. Bunny pretends that his sister is coming on a visit and then he disappears on the pretext of attending court. Enter sister Kitty, who captures the boy's hearts through their stomachs, by taking the place of the Chinese cook. One by one they propose to Kitty and are disarmed, bound and gagged by the false one assisted by his pal. There are several defects in technique such as not accounting smoothly for the binding and gagging of the entire bunch of suitors, and the final denouement lacks ingenuity, but on the whole the farce is exceptionally good.

A Painter's Idyl (Selig, Oct. 27).—The backgrounds of this picture are in keeping with the theme suggested by the title—the magnificent mountain scenery of California. But the story is an idyl only by a liberal stretch of the imagination. The landscape painter (Hobart Bosworth) falls in love with the schoolmistress. Along comes a party of tourists, among whom are a city girl and her father. The girl amuses herself with the painter, who neglects the school teacher and she, poor girl, spends her time in morose brooding and in suddenly meeting the painter and the city girl together. There are half a dozen disconnected scenes of this character. At last the painter and the city girl fall into the river and the teacher, it is alleged, rescues them by jumping in after them, although about this we may have our doubts. They all crawl up over the bank together, wet and done out. Then the city girl and her father go away, giving the painter the icy stare and he, in due time, goes back to his school teacher. The film has numerous technical faults where scenes are suddenly changed with characters seen to be firmly established in certain positions only to see them instantly afterwards somewhere else. This is inartistic bungling in construction and is disconcerting to the spectators.

The Reform Candidate (Edison, Oct. 31).—The conventional political situation is presented in this film—the big traction capitalist backing the machine candidate for mayor, while the capitalist's daughter is engaged to the reform candidate. A melodramatic twist is given to the story by an impossible series of circumstances ending in a girl reporter picking the pocket of the machine boss, stealing an incriminating agreement, publishing it in her newspaper and then marrying the reform candidate, who previously had been cast off by the capitalist's daughter because he refused to withdraw from the race. Let it be known to scenario writers, editors, and directors, that owners of street railway companies don't sign papers agreeing to turn over blocks of stock as political bribes and setting the transaction down in so many written words. And when the political boss has an incriminating paper in his possession he doesn't get half soused on two glasses of wine and let the first girl he meets reach boldly into his pocket and steal the paper. The settings and acting were both superior, as we are accustomed to see in Edison productions.

The Widower (Gaumont, Oct. 31).—A simple and touching story of human appeal and interest is told in this film with French players in excellent taste and fine feeling. The widower has two children and would marry again, but the children refuse to be reconciled. They creep out of the house and down to the river where they drift away in a boat, and landing on the shore go to sleep in a field. Their destracted father and his aged parents seek the children and after a long search find them, after which the father breaks off the match on account of the little ones. The search was made so long that not enough film was left for developing the pathetic ending.

The Greatest of Engineering Feats (Kalem, Nov. 1).—Scenes at the great dam in the Catskills where New York's new water supply is being provided for, are shown in this film in interesting and enlightening detail. Other scenes show points along the route to the city.

Plot Against Bertie (Kalem, Nov. 1).—The wit of this story is partly borrowed, but has been changed enough in detail to excuse it, especially as the joke is good. Bertie is first favorite with the girls and this causes the other young men to plot against him. They cause an item to be printed that a young man answering Bertie's description is suspected of having cholera. Of course he is shunned by all the girls and everyone else he meets, although this would have been more effective if the spectators had been let into the secret of the newspaper item at the start. Bertie gets back at the jokers in a rather muddled fashion by dressing up four or five tramps like himself and sending them around among the girls.

A Southern Soldier's Sacrifice (Vitagraph, Nov. 1).—A touching brother story of the war is here presented in the Vitagraph's effective style. The brothers are, of course, in love

KALEM

Dan, the Lighthouse Keeper
RELEASED MONDAY, NOVEMBER 20
A story of Dead Man's Island. Magnificent photography. Beautiful scenery.

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with the same girl. She loves the younger one and the older brother accepts his fate with fortitude. The war now comes on rather suddenly and one brother goes with the South—the other with the North. The accepted lover is arrested as a spy and is held prisoner, to be shot, with his own brother as his guard. The guarding brother, without revealing his identity, passes his uniform through the window of the shack and enables the prisoner to escape. Later the act of brotherly sacrifice is punished with death and the saved one only learns that it was his own brother who died for him, when it is too late to prevent. With the sweetheart who was beloved by both of them, he mourns the sad fate of the hero. It was noted that the formality of a court martial was not thought necessary in the case of either brother, even by implication. The colonel commanding was badly overacted.

Their First Divorce Case (Biograph, Nov. 2).—The burlesque style of comic of which the Biograph has been giving us over much lately, is rather better in this instance than usual, because there is a really amusing plot as a foundation. A wife becomes jealous of her husband because he flirts with a show girl. She writes to the detectives to trail her hubby and the show girl. Hubby then makes it up with his wife and takes her on a trip. The detectives, our two burlesque friends, shadow them, believing the wife to be the show girl. Of course, what they see at the hotel by various ludicrous schemes would be enough to insure divorce, but it ends in the discomfiture of the shadowers.

Victims of Circumstances (Biograph, Nov. 2).—There is a good comedy story in this subject but one cannot help thinking that it would have been immeasurably funnier if it had been done sincerely instead of having the jeweler's clerk try so tremendously hard to be funny, succeeding only in being silly most of the time. The husband saw him selling a watch to the wife, the watch being intended for hubby's birthday. Hubby therefore became jealous. The clerk delivered the watch at the house door and the wife, in receiving it, let the door slam behind her, catching her skirt and making her a prisoner. She induced the clerk to climb up the porch and into a window for the purpose of coming down on the inside and opening the door. He found hubby in the bedroom and the evidence was such that the latter could not doubt the meaning of the visit. He chased the clerk with a revolver until the situation was cleared up by finding the wife, still held fast by her skirt.

The Inner Mind (Selig, Nov. 2).—The uniform favor with which detective stories are received by the average picture spectators, is well proven by the applause that greets this film, despite the fact that it is about as nonsensical and awkwardly and crudely put together as any story this reviewer has ever seen. Scenes in which the action is without any apparent significance are numerous and the story jumps along without connection in the most lawless fashion. Still, enough of it can be understood to make it go, showing that if it had coherency it would have been a special hit. A diamond is missing, as we at length discover, and a hypnotising detective is called in. The maid is suspected and is hypnotised, revealing the theft. She is given a card telling her that at five o'clock she will come back to the detective's room. Evidently he knew that at five o'clock she and her pal would have him in a chair in their den ready to kill and bury him in the grave the pal was digging. At any rate she looks at the card, goes into a trance, drops the gun she had been holding, and starts away, followed by the detective, who later bags the pair in an equally remarkable way at his own home.

Madge of the Mountains (Vitagraph, Oct. 31).—When the young man's father learns that the United States Revenue officers are to raid for illegal distilleries in the Tennessee mountains he sends his son with a letter of introduction to an old friend affiliated with this movement and the young man is elected deputy. In a raid on a mountaineer he is shot by the father of the girl who had spied upon them and given her people warning. All her family are killed in this attack, but since her father shot the young man she offers to nurse him. A love affair springs up between the two, but is interrupted by the arrival of the father. In spite of the latter's objections the son promises to return for the maid. Home again he suffers a relapse and a letter to the maid is intercepted by the father. The girl, however, settles the question by coming to the city for him, and the father's concern for his son lest he cause another relapse and a realization of the girl's worth bring forth his consent. The story has been made exceptionally dramatic and vivid, the essential situations emphasized and the latent points brought out. Helen Gardner as Madge leaves little unexpressed in the well defined delineation of her role. The leading male parts are in the able hands of Charles Kent as the father and Leo Delaney as his son.

Rise and Fall of Weary Willie (Edison, Nov. 1).—The basic idea of this film is rich in original humor that is steadily maintained in the subsequent development. The incidents are characteristic, unique and amusing. The two leading roles, Weary Willie (William West) and the minister (Bigelowe Cooper) are well sustained. The introduction is the least convincing portion. The minister in order to learn more of the actual life of a tramp concludes to don the disguise of such a personage. A news reporter is let into the secret, and telegraphs the next town to the other clergymen of a charity league that the tramp minister will arrive on a certain freight. On the car he meets another tramp, whose characteristics and adventures are noted in his book, after which he promptly goes to sleep. At the next station the tramp steals the minister's note book and alights from the car, only to be met by a committee who, on seeing the book, insists he is the man. He is dined and led to the hall to address an assembled company. He is relieved from this embarrassing moment by the arrival of the minister. He returns, after being cast out, during the prayer, in the midst of which the gentleman whose sole desire was to uplift the tramp lifted up this one and cast him out the window, and continued on with his prayer.

Love Molds Labor (Pathe, Nov. 1).—As a strong and virile story this is disappointing, for the plain and simple reason that one does not feel that love would mold labor in quite this way. The production, however, is extremely well put on and includes views containing the construction of a New York skyscraper. Crane Wilbur as the young foreman and Pearl White as his sweetheart do meritorious and pleasing work. The rival is almost as stagey as his character. Aside from the peculiar and theatric stage management of this made story, the chief difficulty seems to be that one is unable to be convinced that men fighting for their bread and butter would suddenly desist when a sweet and pretty maid asks them to wait for her sake. The young foreman falls in love with her when, in a very capable manner, she bandages a wound he receives. Then a new man is elected superintendent, cuts wages and there is a strike. Father asks for time, girl gets it for asking, villain insults girl, foreman enters in time, father sees villain's infamy, calls strike off, and lovers embrace.

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ASHLEY MILLER
The Man Who Learned—Van Bibber's Experiment—An Island Comedy.
NEXT RELEASE—THE GIRL AND THE MOTOR BOAT—NOV. 3

C. JAY WILLIAMS
How the Telephone Came to Town—The Rise and Fall of Weary Willie—Logan's Babies.
NEXT RELEASE—LUDWIG FROM GERMANY—NOV. 14

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Aida—Foul Play—The Wedding Bell.
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Approximate Length, 1,084 feet.

RELEASED NOVEMBER 9, 1911

The Trail of Books
How a Reconciliation Was Brought About Between Husband and Wife

The couple quarrel over a trivial matter and a separation seems inevitable. Their little child understands there is something wrong and endeavors to smooth matters, without avail. Left alone, she goes out to amuse herself, and as several children pass on their way to school, she wants to accompany them. They playfully tell her she has no books. An idea! She goes into the house and gathers up an armful of books out of the bookcase, and off she starts by her "lonely." During this time mamma has been packing up her trunk to leave the place, and has ordered the expressman to call. In readiness to go, she looks for the child, and the only clue leading to her whereabouts is the finding of a book on the front lawn. The expressman remembers passing; in fact, almost running over, a little tot with her arms full of books. The dropping of these books leads the mother on, accompanied by the expressman, until they find her in the hands of a couple of tramps. How she gets there is impossible to describe in a short space. You may be assured that by this time the parents' quarrel has been forgotten. Approximate Length, 994 feet.

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One on Reno (Lubin, Nov. 2).—Characteristic of this special Lubin Stock company, this delightful comedy-drama scores the usual hit of these players and director. The scenario is replete with originality and humor, expressed in well rounded and deftly played situations. Since she can no longer stand her husband's inattentive attitude, engrossed as he is in books, she concludes to go to Reno. When her husband learns it he also concludes to go. He insists upon taking up his abode in her apartments and watches the divorce proceedings with interest. It comes as a final issue somewhat as a surprise to both. She returns immediately to her mother, followed by the bachelor friend of the husband. The husband follows them and does not cease his attentions or cease to call himself her husband. At length he reads in a newspaper a peculiar divorce case at Reno. It is his wife's, who by leaving so shortly after obtaining her divorce has forfeited all claims. He marches forth to the reception where she is holding forth and brings her home in his arms. Such exposition of manly prowess could not be without resulting feminine acquiescence.

The Right John Smith (Essanay, Nov. 2).—A very laughable farce of clever conceit and situation has been well constructed on this film. The players, however, fail to make their points in places because they use wrong methods and cover the true import of incident and situation by false burlesque. A young man while calling on his sweetheart leaves behind his pocketbook. His name is John Smith. The mother tells the servant to call him up and tell him that while calling on Miss Brown he left behind his pocketbook. Not knowing which John Smith to call, the servant called up all the John Smiths in the directory. The result can be imagined when it is known that all their respective wives receive the messages. It is settled by the visit of all the couples to the Brown home and the return of the young man for his pocketbook.

High Feather at the Fair (Essanay, Nov. 2).—There is nothing especially interesting or entertaining about this film. A country lout visits a fair of no particular worth or importance and does some things of no particular amusement or originality.

The Girl and the Motor Boat (Edison, Nov. 3).—A thrilling motor boat race worked up to with a skillful, if not logical train of incidents makes this picture taken at the Thousand Islands a subject of special strength. A young inventor, who was to get $75,000 for his new motor boat engine if a boat equipped with it should win the race, is in love with a pretty girl and has for a rival a wealthy man who is favored by the mother. When the engine proves a wonder in a trial run and it looks like the inventor would win the mother's consent, the rival bribes the engineer to disable the engine. The inventor interferes and is knocked out with a monkey wrench. This happens ten minutes before the race. The girl, who had learned how to run the boat, now steps in and wins the race. For the purpose evidently, of intensifying the situation, the young inventor was made to sign a note for $750, the balance due for making the engine. The note falls due on the day of the race and when pay is demanded the inventor gives a check on a bank in which he had only $3.00 on deposit. As the winning of the race brings him $75,000. It is presumed he was able to protect the check, but the introduction of the incident in the story is indefensible and is a striking illustration of the need of constant care on the part of producers to avoid errors in moral tone as well as illogical and inconsistent actions. This hero, it will be observed, was made to do a most reprehensible act and one that is a crime in some States, giving a check on a bank in which he had insufficient funds. But worse than this, so far as the plot is concerned, the act was unnecessary, as anybody who has had business dealings knows, and there are plenty of such people among picture spectators. A promissory note falling due on the day of the race carried no immediate penalty with it and could not have forced or even induced the inventor to take the chance he did, unless he were a man wholly without honor. Mary Fuller was the girl, Darwin Karr the inventor, and Marc McDermott the rival. All played their parts well.

Bill Bumper's Bargain (Essanay, Nov. 3).—A most novel and laughable farce is presented here, and it is acted and arranged with rare skill. The tramp, in particular, was strongly effective by reason of his sincere and unconscious comedy without a trace of camera playing. He picked up a copy of the libretto of Faust and became deeply interested in it. After being boosted along from different places where he stopped to read it he planted himself beside a haystack and fell asleep. He dreamed that Satan made him a millionaire for 12 hours on his agreement to surrender his soul at the end of that time. For 12 hours he spent money like water and then Satan claimed him, taking him to the infernal regions where the devil's imps prodded him with forks preparatory to putting him to sizzle in the fiery furnaces. At this point he woke up with the haystack on fire and a farmer prodding him with a real pitchfork.

Trapped (Eclipse, Nov. 1).—This story is well organized though perhaps a little mechanically obvious. It is not always easy to make clear the full purport of a business transaction, but this film seems to show the rival's tampering with the books by a clear, concise method. In order to disgrace his rival he changes the company's books. The girl obtains his thumb mark by placing ink upon her hand. It corresponds with the print of the thumb left on the changed note. It is acted in stagey, French mode—especially the part of the rival.

Gay Time in New York City (Lubin, Nov. 1).—This film, which is primarily intended to give a tour through this city, also has a clever little plot running through it. It is perhaps a trifle overplayed. A friend sends him a fake telegram that his mother is sick. His employer bids him go home to New York. There he proceeds to have the time of his life with his friend. The employer is also called to New York and there makes the acquaintance of the mother by returning her bag left on a park bench. Thus he has one on his clerk when he returns. Views shown include Washington Square, the Plaza, Museum of Fine Arts, Brooklyn Bridge, Bowling Green, views of the harbor, with skyscrapers in distance, and also the Statue of Liberty.

Right or Wrong (Melies, Nov. 2).—This is a strong, little drama of a few scenes that might have been more vivid had the overabundance of titles been reduced to a concise few. It tells the story of a sentinel who permitted an enemy to pass through the lines and visit his sick mother in memory of his own. His conscience kept asking if he were right or wrong.

Mexican as It Is Spoken (Melies, Nov. 2).—There is much humor in this situation, capable of causing much amusement, but this would seem to be a case where the spectator let into the secret would be able to laugh more at the situation. As it was played they were obliged to take it quite as seriously as Percy. Showing that the danger was a blast at the beginning would have much strengthened the film. Percy is an Englishman, come to visit the ranch. He starts out to do some snapshooting, and meets with a party of Mexicans who would apparently do him violence when he would see in a certain direction. Of course, being English he does not understand Mexican. At last they tie him, but a boy happens along and delivers a note to the ranch on his donkey. Question, why did he not return with the boy? The ranchmen go to the rescue to find it has been a blast, the Mexicans have been trying to keep him from.

The Gossip (Vitagraph, Nov. 3).—One finds this an exceptionally bright little farce featuring Flora Finch, whose equal along this line it would perhaps be hard to find, at least in picture, and when John Bunny saves her from drowning at the end, it is not hard to imagine that the film is good at least for many laughs. The story itself is amusing and clever in its deductions. As the town gossip Miss Finch sees a member of the parish go to the grocery store with the minister. While she goes in he holds her parasol and at last walks off with it in an absentminded mood. He meets another minister and together they seek the cooling breeze of the shore and sit beneath the parasol. Here the gossip sees them and believes the worst—that the minister and owner of the sun-shade are carrying on a flirtation. She informs the husband but when they arrive at the scene of action, of course she is stung. The gathering together of so many women who pile into the scenes somewhat spoilt the artistic effect of the whole. Two or three would seem to be sufficient.

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WESTERN PICTURES

NOVEMBER 16

THE MISER MINER

WHEN the old miner dies he leaves the secret of his hidden treasure with Lola, a pretty Western girl, to deliver to the rightful heir. Lola's brother, a ne'er-do well, learns it and plans to purloin the gold. Meanwhile there has sprung up a tender feeling between Lola and the heir, an Easterner. How the resourceful girl foils her brother, to his own satisfaction in the end, and wins a husband for herself, is the novel plot of this comedy-drama. **Approx. length, 1000 feet.**

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Reviews of Independent Films

The Cattleman's War (Biasn, Oct. 31).—This makes a capital Western story and is put on apparently with actual surroundings. Aside from an overprolonged fight the story is well conceived, developed and acted. It has the usual fault of such pictures—unlimited ammunition and invulnerability of the persons apparently shot. The son and daughter of rival ranchers are in love with each other. At the round up the cow punchers of these two ranches quarrel over a calf. The quarrel grows and naturally

makes it hard for the children. They inform the sheriff, who is unable to bring the parties to any satisfactory conclusion, until the son, having bought a cow, brings her forth to replace the calf. This brings the ranch owners to the realization of the smallness of the feud. It is a good scenario, which perhaps may be a great point in the attainment of its success. Furthermore, it has been carefully constructed. There is, however, the prevailing tendency of this company to use long redundant titles, where none at all or shorter ones would suffice.

The Downfall of Man (Powers, Oct. 31).—A farce of amusing evolutions has been carefully worked out on this film that shows some delicacy of conception and is worthy of all its mirth provoking qualities. It is also well acted in good taste and not with ridiculous caricature. A young man from the polite regions of the city decides to help the country maid make some apple pies. Presumably the day was hot, for she was making them out in the front yard or the producer could not spare the time for an interior set. There were not apples enough for a second pie, so she sent him forth to the orchard. There in his old clothes donned for the occasion he is mistaken for a tramp for whom the father had just been occupied in filling his gun with buckshot. The young man was not able to sit down after the perforation. The last scene of stuffing the apple pie might have been omitted. While such may cause a laugh among some, it spoils the effect of the whole for all.

The Progressive Book Agent (Powers, Oct. 31).—One finds this a humorous and laughable farce, although it has been done before in pictures in precisely the form in which it is here presented. It is the story of the book agent who manipulated his sales to his own satisfaction, if not to that of anybody else. Rebuffed by the village storekeeper, who tells him to go to his wife, the book agent goes to that lady and informs her that her husband wishes her to buy the book. She is skeptical, but negotiates the sale. He then returns to the storekeeper declaring that the wife desires it. He buys it under protest. When the man and wife meet and go through the plot they send the clerk after him. He informs the clerk that it is a book they desire, takes his two dollars and sends him back with the book. He makes good his escape on the outgoing train—but just in time to escape vengeance.

A Father's Heart (Reliance, Oct. 30).—The dramatic situations of this simple, appealing little story are aptly realized. Its appeal and convincing qualities lie, perhaps, as much in the development of the tale and the clear sympathetic treatment afforded it by players as in the story itself, which indeed might be very commonplace had it been given a less vivid treatment. One can hardly always agree with the interpretation of the mother. At points less emotion would have seemed more consistently natural. A young mother abandons her child and it is found by a street lighter. After notifying the city authorities he concludes to adopt the child. After several years the mother appears to reclaim the child. The gradual surrender of the adopted father is well marked, and the film closes artistically implying its obvious conclusion—not in the too sudden coming together that one oftimes sees.

His Dress Shirt (Imp., Oct. 30).—The producer has presented a bright and natural little domestic comedy that is amusing from its very likelihood and the clear, well defined handling. The settings, particularly the kitchen, are good, and it is delightfully played. The role of the wife is perhaps the best Miss Pickford has ever done for this company. Invited to a stag party, he asks his wife to send his dress shirt to the laundry to be in readiness for the night. Called away that morning to an auto ride with a friend, she thrusts the shirt in a drawer and forgets it. The night arrived, he looks for his shirt. Some of the shirts that came out of the drawer looked like dress shirts. The little wife then decides to wash it herself, but when she comes to iron it—a very short time given for it to dry—the dinner roast burns, and in her excitement she leaves the iron on the shirt and there is a big hole burnt in it. But her husband, in the process of shaving, enters and consoles her with a kiss notwithstanding.

Steeplejack Lindhom (Imp., Oct. 30).—One finds this a decidedly interesting film in showing the work done by a steeplejack. He is seen working at the height of 650 feet and 665 feet climbing flagpoles. Views of the Aquarium, Wall Street, the harbor and well-known skyscrapers are included in the process.

Judas (Ambrosio, Nov. 1).—The story of Judas's betrayal has been herein presented with very good taste and is managed with art and discretion. The character of the Messiah introduced may strike some as daring. He appears always in the foreground. Priscilla is, of course, a Judas as the woman who inspired Judas to the betrayal. Aside from the scenes in which Priscilla appears the production follows the regular biblical account. It is all very impressive.

A Mix-Up in Suit Cases (Reliance, Nov. 1).—There is some fun and amusement in this film, though it hardly measures up to its possibilities and is apt to force some issues and to distract others. The means by which the two suit cases became mixed is not shown, although an important situation to the picture. During his Summer vacation his bait gives out and he is obliged to seek the country store for replenishment. Here he meets a young woman, who later causes his spill in the lake when he rises to bow as she passes in a rowboat. He then puts a ridiculous figure in her eyes by appearing in the overlarge apparel of the storekeeper. Later they meet at a house party, where their suit cases are exchanged—scarcely a new idea in pictures. When he returns here she concludes he is a pretty nice sort of a chap after all. The film lacks definite purpose and structure.

Big Noise Hank (Nestor, Nov. 1).—One must sit back and admire in this film the cleverness with which this producer is wont to manipulate his chain of incidents. His mirth provoking qualities are great, and his enunciations so humorously constant that one becomes absorbed for the time being by these very compelling qualities. It teaches at least that as much care if not more must be taken in the treatment and development of farce as any other line of endeavor. Suffice it to say the situations are there and the actors do not burlesque, but rather do the things required. Big Noise Hank has a thirty-day note on Julius Jones and writes to inform that meek minded gentleman that he, Big Noise, is coming to town, and if he is not paid he will live up to his name. Julius Jones is suddenly called out of town by important business, but the boat in which he and his servant chose to embark had something happen to it (a scene neglected by the camera) and they are overturned. Retiring they find Big Noise monarch of all he surveys. Julius is waited on in secret in his chamber by the servant. At length a news item appears in the paper saying that a coat and hat had been found in a boat belonging to Julius Jones and the conclusion was suicide. After a series of highly amusing complications they all arrive at the police station, when the promissory note is found to have no date and Big Noise is silenced.

Following Cousin's Footsteps (Solax, Nov. 1).—Cousin Frank from the country seemed to be possessed with the same trouble that afflicts us all: he wanted to shine as the other man, but like the rest of us he soon learned that the thing called self arises and tells us to be what we are. He came to the city filled with the desire to be the smasher of hearts that his cousin was. His imitations of his smooth young cousin met with divers disaster, until his own manly courage asserted itself, and he mopped the earth with the gentleman whose lack of ceremony affronted his cousin's fiance—a job his city cousin refused. Then, indeed, Cousin Frank from the country made a hit with a lady, and walked away leaving his ideal in the heart-smashing line without a lady love. The production is amusing and well played. A strapping man for the country cousin might have been more telling, making his awkwardness more striking. Likewise his exposition of manly vigor at the end. Perhaps the film might have been more impressive had it been made less a series of events and contained more plot action.

King, the Detective (Imp., Nov. 2).—The young couple have been secretly married unbeknown to the father, who has objected. When the chauffeur sees the young husband climbing the trellis to his wife's chamber, he sees in this incident an opportunity to steal the old man's money he had just drawn from the bank and at the same time shift the blame. He enters the house and kills the old man in trying to get this amount. When a detective is summoned and the young husband's notebook and handkerchief found, he is arrested on circumstantial evidence. The wife then discloses the fact of their marriage, and the other facts in the case. The detective discovers that the marks of the thumb on the collar are the same as the chauffeur's. After obtaining other evidence he gives a vivid recital of the crime to the man and wrings out of him a confession. The production has more force, plausibility and clearness than the average detective story, and is altogether well put on. King Baggott, whose work is ever sincere and natural, is the detective. The role of the chauffeur is also convincing.

The Tale of a Cat (Rex, Nov. 2).—The Rex cat that has been seen ornamenting so many of this company's productions is given a stellar role in this film and shows what can be done by association and training, exhibiting as she does great poise and naturalness of movement. In this picture she depicts the role of a stray kitten, who is adopted by a motherless little boy, but with strenuous objection on the part of the nurse, who at length bids the laundress take the cat home to her little blind girl. The cat being a very consistent character delineator came back after running away from the little girl. The little girl follows her, however, though one wonders at the ease with which she did it, being blind. Accordingly she meets the little boy, when he finds his cat again. The father returning from business at this point settles the dispute by discharging the nurse and hiring the laundress as a housekeeper. Thus the little boy and girl share the cat. The cat, however, must share her honors in the picture with her supporting company. The little blind girl adds much to the spirit of the film by keeping so well in her character, and the story has been made as a whole as pretty and dainty a picture as one would care to see.

A Young Squaw's Bravery (Bison, Nov. 3).—This production seems to have been put on with care and forethought and the result is a smooth, graphic story revealing no small amount of art in management and acting. The leading lady is exceptionally convincing in her work. She goes to search for the body of her lover reported killed, and sees him from the rocky height in the hands of the enemy. She is discovered by a brave of he tribe and pretends love for him to save her lover. She agrees to marry him that evening and appoints a meeting place. There is no illusion of night, when the meeting takes place or in the subsequent events. Feigning to be thirsty she sends him for a drink, and while he is gone goes into the camp and rescues her lover. One wondered why the braves were not awakened. They are pursued by the enemy and are about to kill themselves rather than to submit to torture, when their own tribe appear and vanquish the enemy. The captions might be less frequent and when used more pointed.

A Heroine of the Revolution (Solax,

(Continued on page 14.)

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DATES AHEAD

(Continued from page 25.)

WILSON, AL. H. (Sidney R. Ellis): Sherman, Tex., 6, Ft. Worth 9, 10, Corsicana 11, Waco 12, Temple 14, Taylor 15, Austin 16, San Antonio 17-19.
WILSON, FRANCIS (Charles Frohman): Bridgeport, Conn., 6, New Haven 9, Hartford 10, 11, Springfield 13-18.
WITH MIDNIGHT TOOLS (R. Armitage): Chicago, Ill., Oct. 30—indefinite.
WISE, THOS. A., AND JOHN BARRYMORE (Chas. Dillingham): New York city Oct. 30—indefinite.
WOMAN, THE (David Belasco): New York city Sept. 19—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 28—indefinite.
ALCAZAR (Belasco and Mayer): San Francisco, Cal., Aug. 28—indefinite.
ARDEN, CAROL: Houston, Tex., Sept. 24—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin): St. Louis, Mo., Oct. 1—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 14—indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 4—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BOSTON PLAYERS (James A. Bosbell): Baltimore, Md., Sept. 11—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.
CLIFFORD: St. Louis, Mo., Oct. 1—indefinite.
CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (H. W. Smith Amusement Co.): Haverhill, Mass., Sept. 11—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
CURTISS COMEDY: Franklin, La., Sept. 18—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
ELLIS (Gano and Neilson): Rensselaer, Ind.—indefinite.
EMPIRE: Holyoke, Mass., Sept. 4—indefinite.
FAMILY: New York city Sept. 4—indefinite.
FORBES, GUS A. (Jacob Wilk): Duluth, Minn., Oct. 1—indefinite.
FOREPAUGH (George Fish): Trenton, N. J., Oct. 16—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.
GARRICK (Rogers and Riter): Salt Lake City, U., Sept. 18—indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (C. B. Schmid): Cincinnati, O., Oct. 30—indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 2—indefinite.
GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
GREW (Wm. Grew): Kansas City, Mo., Oct. 16—indefinite.
HALL, JESSIE MAE (Al. Trahern): Bayonne, N. J., Oct. 16-Nov. 16.
HALL, LOUIS LEON: Brooklyn, N. Y., Oct. 16—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.
KEENE, LORRAINE: Paducah, Ky., Oct. 9—indefinite.
LAWRENCE (Del S. Lawrence): Spokane, Wash., Aug. 13—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
LYCEUM (M. Mumford): Newark, N. J.—indefinite.
LYCEUM: Cincinnati, O.—indefinite.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MEEK, DONALD: Lowell, Mass., Sept. 1—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.
NORTH BROTHERS (Frank North): Oklahoma City, Okla., Sept. 18—indefinite.
NORTH BROTHERS (Sport North): Topeka, Kan., Sept. 4—indefinite.
OLYMPIC (Walter Woods): Cincinnati, O., Oct. 30—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 16—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
PABST THEATRE (Ludwig Kreiss): Milwaukee, Wis., Sept. 24—indefinite.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—indefinite.
PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PERUCHI-GYPSENE: Macon, Ga.—indefinite.
POLI (S. Z. Poli): Norwich, Conn.—indefinite.
POLI (S. Z. Poli): Worcester, Mass.—indefinite.
PRINCESS (Eibert and Getchell): Des Moines, Ia., Aug. 27—indefinite.
POWELL, HALTON (Halton Powell, Inc.): Indianapolis, Ind.—indefinite.
PRINGLE, DELLA: Boise City, Ida.—indefinite.
PROSPECT (Frank Gersten): New York city—indefinite.
REGAN-LEWIS (Jack Regan): Tampa, Fla.—indefinite.
RICHMOND (W. Watson): Stapleton, S. I.—indefinite.
SANDUSKY-STOCKDALE (Sandusky and Stockdale): Seattle, Wash., Aug. 6—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 7—indefinite.
STANFORD-WESTERN (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
STEIN'S GERMAN (Josef Stein): New York city Oct. 30—indefinite.
TAYLOR (Chas. A. Taylor): Zanesville, O., Oct. 30—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
TURNER, CLARA (W. F. Barry): Washington, D. C., Oct. 23—indefinite.
VALE (Travers Vale): Hoboken, N. J., Aug. 21—indefinite.
VAN DYKE-EATON (H. Walter Van Dyke): Milwaukee, Wis., Aug. 14—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.

TRAVELING STOCK COMPANIES.

BAIRD, GRACE (R. G. Hicks): Moberly, Mo., 6-11.
BELGARDE, SADIE (L. L. Belgarde): Rutland, Vt., 6-18.
BURGESS (E. H. Nestell): Rhinelander, Wis., 6-11.
CHASE-LISTER (Clarence Aaskings): Watertown, S. D., 6-11.
CHAUNCEY-KEIFFER (Fred Chauncey): Vandergrift, Pa., 6-11, Cambridge, O., 13-18.
COLONIAL (Cortland Hopkins): Dorchester, Can., 6, Amherst 9-11.
CULHANE'S COMEDIANS (No. 1: Will R. Culhane): Dyersburg, Tenn., 6-11, Humboldt 13-18.
CULHANE'S COMEDIANS (No. 2: Mackiyn Allyn): Mt. Pleasant, Mich., 6-11, Big Rapids 13-18.
CULHANE'S COMEDIANS (No. 3: Wm. H. Chase): Chillicothe, O., 6-11, Logan 13-18.
CULHANE'S MINSTRELS (No. 4: Hal Price): Sturgis, Mich., 6-11, Valparaiso, Ind., 13-18.
CULHANE'S COMEDIANS (No. 5: Ed. Lilley): New Harmony, Ind., 6-11, Mt. Carmel, Ill., 13-18.
CULHANE'S COMEDIANS (No. 7: Don J. Dorris): Hamburg, Ark., 6-11, Dryden 13-18.
CULHANE'S COMEDIANS (No. 8: Al. Beasley): Ashland, Wis., 6-11, Meaford 13-18.
DE ARMOND SISTERS (W. N. Smith): Mineola, Tex., 6-8, Longview 9-11, Rosham 13-18.
DYMONT (A. M. Diamond): Paulding, O., 6-10, Grover Hill 13-18.
FISHER, ERNEST: Billings, Mont., 6-20.
GARSIDE (James L. Garside): Robinson, Ill., 6-8, Piera 9-11.
GILLESPIE PLAYERS (Grover Hoover): Noblesville, Ind., 6-11.
GRAY, HELEN (V. Appell): Hazleton, Pa., 6-11, Pottsville 13-18.
HALL, DON C. (Don C. Hall): Stevens Point, Wis., 6-18.
HAYES ASSOCIATE PLAYERS (Lucy M. Hayes): Delphos, Kan., 6-8, Glasco 9-11.
HICKMAN-BESSEY (James D. Proudlove): Frankfort, Ind., 6-11, Huntington 13-18.
HICKMAN, GUY (Guy Hickman): Logansport, Ind., 6-11, Dowagiac, Mich., 13-18.
HILLMAN'S IDEALS (Frank Manning): Minneapolis, Kan., 6-11, Delphos 13-18.
HILLMAN'S STOCK (T. P. Hillman): Fairbury, Kan., 9-11, Red Cloud 13-18.
KEYES (Chester A. Keyes): Connellsville, Pa., 6-11.
KING (Harry D. King): Malone, N. Y., 6-11.
LOOKES, THE (W. H. Lockes): Lisbon, N. Dak., 6-9, Oakes 9-11.
LYNN (Jack Lynn): Ilion, N. Y., 6-11, Herkimer 13-18.
MARKS BROTHERS (Ernie Marks): Leamington, Can., 6-11.
McMILLAN, WALTER: Abilene, Tex., 6-8.
MOOK SAD ALLI (Mock Sad Alli): Winona, Minn., 6-11.
MOREY (Le Comte and Flesher's): La Crosse, Kan., 6-11.
MURRAY AND MACKEY (John J. Murray): Dunkirk, N. Y., 6-11.
NATIONAL (J. W. Jennings): Rogers, Tex., 6-11.
PICKERTS, FOUR (Willis Pickert): Staunton, Va., 6-11, Bluefield, W. Va., 13-18.
ST. CLAIRE, WINIFRED (Earl D. Sipe): Lafayette, Ind., 6-11, Elkhart 13-18.
SHANNON BROTHERS (Harry Shannon): North Vernon, Ind., 6-11.
SPENCE THEATER (Schue and Bavis): Garfield, Kan., 6-9, Belpre 10, 11, St. John 13, 14, Stafford 16, 16, Turon 17, 18.
TEMPEST (J. L. Tempest): Long Branch, N. J., 6-11.
WERVER, EDWIN: Watertown, N. Y., 6-11.
WHEELER SISTERS (Ion Carroll): Beckley, W. Va., 6-11.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Milton and Sargent Aborn): Milwaukee, Wis., 5-8.
ALLEN'S MUSICAL COMEDY (W. H. Harder): Jamestown, N. Y., 6-11, Hornell 13-18.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): Alexandria, La., 8, Lake Charles 9, Beaumont, Tex., 10, Galveston 11, Houston 12, 13, San Antonio 14, Austin 15, Waco 16, Bryan 17, Corsicana 18.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): Indianapolis, Ind., 6-8.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BAILEY AND AUSTIN (Bailey and FitzGerald): Minneapolis, Minn., 5-11, St. Paul 12-18.
BERNARD, SAM (Messrs. Shubert): San Francisco, Cal., Oct. 30-Nov. 11.
BLACK PATTI (B. Woelckel): Stuttgart, Ark., 6, Little Rock 9, Hot Springs 10.
BOHEMIAN GIRL (Co. B: Milton and Sargent Aborn): Montreal, P. Q., 6-11.
BONITA (Mortimer M. Talsee): Boston, Mass., 6-11.
BRIAN, DONALD (Charles Frohman): New York city Aug. 28—indefinite.
BRIGHT EYES (Jos. M. Gaites): San Francisco, Cal., 6-18.
BUSTER BROWN (Buster Brown Amusement Co.): Rochester, Pa., 6, Youngstown, O., 9-11, Coshocton 13, New Philadelphia 14, Newark 15, Dayton 16-18.
CAMPUS, THE (Chas. V. Kavanagh): Kansas City, Mo., 6-11, St. Joseph 12, Quincy, Ill., 13, Keokuk, Ia., 14, Burlington 15, Muscatine 16, Iowa City 17, Davenport 18.
CARLE, RICHARD (Frazee and Lederer): Pittsburgh, Kan., 6, Independence 9, Coffeyville 10, Parsons 11, Kansas City, Mo., 12-15, St. Joseph 16, Lincoln 17, 18.
CHOCOLATE SOLDIER, THE (F. C. Whitney): St. Louis, Mo., 6-11.
CHOCOLATE SOLDIER (Western: F. C. Whitney): Selma, Ala., 8, Pensacola, Fla., 9, Mobile, Ala., 10, 11, New Orleans, La., 12-18.
CLIFFORD, BILLY "B." (Rob Le Roy): Portland, Ore., 6-11.
COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 25—indefinite.
COW AND THE MOON (Chas. A. Bellon): Brainerd, Minn., 10, Superior, Wis., 11, 12.
DRESSER, LOUISE (Frazee and Lederer): Indianapolis, Ind., 10, 11.
ELTINGE, JULIAN (A. H. Woods): Brooklyn, N. Y., 6-11.
FANTASMA (Edwin Warner): Chattanooga, Tenn., 6-11, Knoxville 13-18.
FIELDS', LEW, ALL-STAR (Lew Fields): Chicago, Ill., Oct. 31—indefinite.
FLIRTING PRINCESS (Mort H. Singer): Missoula, Mont., 8, Butte 9, Helena 10, Great Falls 11, 12, Bozeman 13, Billings 14, Miles City 15, Jamestown, N. Dak., 17, Crookston, Minn., 18.
FOLLIES OF 1911 (Florence Ziegfeld): St. Louis, Mo., 5-11.
FOY, EDDIE (Chas. Dillingham and Florenz Ziegfeld, Jr.): Kansas City, Mo., 5-11.
GIRL OF MY DREAMS (Joseph Gaites): Menominee, Wis., 8, Oshkosh 9, Fon du Lac 10, Racine 11, Milwaukee 12-16, Rockford, Ill., 16, Freeport 17, Madison, Wis., 18.
GIRL OF THE GOLDEN WEST (Henry W. Savage): Wheeling, W. Va., 8, Pittsburgh, Pa., 9-11, Johnstown 13, Altoona 14, Harrisburg 15, Scranton 16, Wilkes-Barre 17, Reading 18.
GLASER, LULU (Werba and Luescher): Baltimore, Md., 6-11.
GORDON, KITTY (Jos. M. Gaites): New York city Oct. 19—indefinite.
GUNNING, LOUISE (Messrs. Shubert): New York city 13-18.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 15—indefinite.
HEART BREAKERS (Mort H. Singer): Ishpeming, Mich., 8, Marquette 9, Escanaba 10, Marietta, Wis., 11, Green Bay 12, Menominee, Mich., 13, Appleton, Wis., 14, Wausau 15, Oshkosh 16, Sheboygan 17, Racine 18, Kenosha 19.
HEN PECKS (Lew Fields): Chicago, Ill., Oct. 30-Nov. 11.
HERE, RALPH (Jos. M. Gaites): Philadelphia, Pa., Oct. 30-Nov. 11, Newark, N. J., 13-18.
HITCHCOCK, RAYMOND (Cohan and Harris): New York city Nov. 6—indefinite.
GRAND OPERA (P. Graxl): San Francisco, Cal., Nov. 5—indefinite.
GUNNING, LOUISE (Messrs. Shubert): Brooklyn, N. Y., 6-11.
JANIS, ELSIE (Charles Dillingham): Providence, R. I., 6-8, Worcester, Mass., 9, Springfield 10, 11, Boston 13-25.
JUVENILE BOSTONIANS (B. E. Lang): Calgary, Can., 6-11, Red Deer 13, Lacombe 14, Wetaskwin 15, Edmonton 16-18.
KISS WALTZ (Messrs. Shubert): New York city Sept. 18—indefinite.
KOLB, C. WILLIAM (E. G. Davidson): St. Louis, Mo., 5-11.
LET GEORGE DO IT (Leffler-Bratton): Pittsburgh, Pa., 6-11, McKeesport 13, 14, Cumberland, Md., 15, Grafton, W. Va., 16, Morgantown 17, Fairmont 18.
LEWIS, DAVE (Rowland and Clifford): Sacramento, Cal., 8, San Jose 11, San Francisco 12-18.
LITTLE BOY BLUE (Henry W. Savage): Washington, D. C., 6-11, Baltimore, Md., 13-18.
LITTLE MISS FIX-IT (Werba and Luescher): Birmingham, Ala., 6, 9, Mobile 10, 11, New Orleans, La., 12-18.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.
MACDONALD, CHRISTIE (Werba and Luescher): Washington, D. C., 6-11, Baltimore, Md., 13-18.
McFADDEN'S FLATS (Barton and Wiswell): St. Louis, Mo., 5-11, Springfield, Ill., 12, Danville 14, Crawfordsville, Ind., 15, Indianapolis 16-18.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer): Lansing, Mich., 9, Grand Rapids 9-11, Indianapolis, Ind., 12-15, Racine, Wis., 16.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer): San Antonio, Tex., 8-10, Waco 11, Dallas 13-15, Denison 16, Sherman 17, Ft. Worth 18.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer): Keokuk, Ia., 8, Ottumwa 9, Oskaloosa 10, Grinnell 11, Marshalltown 12, Albia 13, Centerville 14, Trenton, Mo., 15, Moberly 16, Brookfield 17, Chillicothe 18, Leavenworth, Kan., 19.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer): New Castle, Ind., 8, Union City 9, St. Marys, O., 10, Bellefontaine 11, Urbana 13, Delaware 14, Marion 15, Bucyrus 16, Kenton 17, Defiance 18, Ft. Wayne, Ind., 19.
MADAME SHERRY (Special: Woods, Frazee and Lederer): Boston, Mass., Oct. 23-Jan. 6.
MANHATTAN OPERA (Hebt. Kase): Asheville, N. C., 8-11.
MILLION, A (Henry W. Savage): New York city Oct. 24—indefinite.
MILLIONAIRE KID (Kilroy-Britton): Richmond, Va., 6-11, Washington, D. C., 12-21.
MISS NOBODY FROM STARLAND (Mort H. Singer): New Orleans, La., 5-11, Mobile, Ala., 12, Selma 13, Montgomery 15, Columbus, Ga., 17, Macon 18.
MONTGOMERY AND STONE (Charles Dillingham): Denver, Colo., 5-11.
MUTT AND JEFF (Southern: Gus Hill): Columbia, Tenn., 8, Huntsville, Ala., 9, Decatur 10, Jackson, Tenn., 11, Memphis 12.
MUTT AND JEFF (Western: Gus Hill): Chicago, Ill., 20—indefinite.
NEVER HOMES (Lew Fields): New York city Oct. 5—indefinite.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Britton): Middletown, Conn., 8, New London 9, Bridgeport 10, 11, Paterson, N. J., 13 18.
NEWLYWEDS AND THEIR BABY (Western: Leffler-Britton): St. Louis, Mo., 5-11, Evansville, Ind., 12, Owensboro, Ky., 13, Henderson 14, Paducah, 15, Cairo, Ill., 16, Fulton, Ky., 17, Jackson, Tenn., 18.
PEGGY (Thomas W. Ryley): Philadelphia, Pa., Oct. 30-Nov. 18.
PINAFORE (Messrs. Shubert): Indianapolis, Ind., 6-8.
PINK LADY (Klaw and Erlanger): New York city March 18—indefinite.
PINK LADY (Klaw and Erlanger): Cleveland, O., 6-11, Columbus 13-18.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.
RED ROSE (John C. Fisher): Omaha, Neb., 5-8, Atchison, Kan., 9, Leavenworth 10, Topeka 13, St. Joseph, Mo., 14, 15, Wichita, Kan., 16, Hutchinson 17, Pueblo, Colo., 18, Victor 19.
RING, BLANCHE (Frederic McKay): Cincinnati, O., 5-11, Chicago, Ill., 12-Dec. 9.
SCHOOL DAYS (Stair and Havlin): Nashville, Tenn., 6-11, Louisville, Ky., 12-18.
SIDNEY, GEORGE (Frank Whitbeck): Winona, Minn., 8, La Crosse, Wis., 9, Grand Rapids 10, Stevens Point 11, Green Bay 12, Hancock, Mich., 13, Calumet 14, Marquette 15, Ishpeming 16, Ironwood 17, Superior, Wis., 18, Hibbing, Minn., 19.
SPRING MAID (Werba and Luescher): Seattle, Wash., 5-11, Everett 12, Vancouver, Can., 13, 14, Tacoma, Wash., 15, 16, Victoria, Can., 17, 18.
STEGER, JULIUS (Woods and Frazee): Chicago, Ill., Nov. 5—indefinite.
SUNNY SOUTH (J. C. Rockwell): Ft. Edward, N. Y., 8, Ticonderoga 9, Mineville 10, Pt. Henry 11, Peru 13, Au Sable Forks 14, Dannemora 15, Lake Placid 16, Saranac Lake 17, Tupper Lake 18.
SURATT, VALESKA (Lee Harrison): Newark, N. J., 6-11.
SWEETEST GIRL IN PARIS (Harry Askin): Pueblo, Colo., 8, Wichita, Kan., 9, Topeka 10, St. Joseph, Mo., 11, Kansas City 12-18.
SYLVA, MARGUERITA (A. H. Woods): New York city Oct. 17-Nov. 11, Chicago, Ill., 13—indefinite.
THREE ROMEOS (Messrs. Fellner and Dreyfus): Boston, Mass., Oct. 30-Nov. 11, New York city 13—indefinite.
THREE TWINS (Western: F. A. Wade): Indianapolis, Ind., 6-8, Dayton, O., 9-11, Cincinnati 12-18.
TRENTINI, EMMA (Oscar Hammerstein): Chicago, Ill., Oct. 29-Nov. 11.
VAN, BILLY B. (Stair and Havlin): Detroit, Mich., 6-11, Toledo, O., 13-18.
VIENNESE OPERA (M. Hasin): New York city Oct. 16—indefinite.
WARD AND VOKES (Stair and Havlin): Chicago, Ill., 6-11, Milwaukee, Wis., 13-18.
WIFE HUNTERS (Lew Fields): New York city Nov. 6—indefinite.
WILLS MUSICAL COMEDY (John B. Wills): Woodhaven, N. Y., Oct. 30—indefinite.
WINNING WIDOW (Dave Posner): New Orleans, La., 6-11.
WINTER GARDEN REVIEW (Messrs. Shubert): Philadelphia, Pa., Oct. 30-Nov. 18.
WINTER GARDEN REVUE OF REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.
WIZARD OF WISHLAND (Wm. Wamsher): Clarinda, Ia., 8.
WOODRUFF, HENRY (Mort H. Singer): Elkhart, Ind., 8, Battle Creek, Mich., 9, Jackson 10, Ann Arbor 11, Detroit 13-18.

MINSTRELS.

DE RUE BROTHERS (Bobby and Billy De Rue): New Berlin, N. Y., 6, West Winfield 9, Richfield Springs 10, Cooperstown 11.
DOCKSTADER'S, LEW (O. F. Hodge): Kewanee, Ill., 8, Burlington, Ia., 9, Davenport 10, Cedar Rapids 11, Clinton 12, Dubuque 13, Rockford, Ill., 14, Janesville, Wis., 15, Kalamazoo, Mich., 17, South Bend, Ind., 18, Benton Harbor, Mich., 19.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 18—indefinite.
FIELD'S GREATER (Al. G. Field): Galveston, Tex., 8, Houston 9, 10, San Antonio 11, 12, Austin 13, Waco 14, Corsicana 15, Ft. Worth 16, Dallas 17, 18.
FOX'S LONE STAR: Blooming Grove, Tex., Sept. 25-Oct. 1, Richland 13-18.
GEORGIA TROUBADOURS (Wm. G. McCabe): Ethel, Mo., 8, Hunnewell 9, Monroe 10, Perry 11, Holliday 13, New London 14, Frankford 15, Bowling Green 16, Pleasant Hill, Ill., 17, Waverly 18.

BURLESQUE.

AL. REEVE'S BIG BEAUTY: Cincinnati, O., 6-11, Chicago, Ill., 12-18.
AMERICANS (H. B. Miner): Detroit, Mich., 6-11, Chicago, Ill., 12-18.
BEHMAN SHOW (Jack Singer): Springfield, Mass., 6-8, Worcester 9-11, Providence, R. I., 13-18.
BELLES OF THE BOULEVARD (Fred McAlee): Milwaukee, Wis., 6-11, Minneapolis, Minn., 12-18.
BEN WELCH (Jack Singer): Washington, D. C., 6-11, Pittsburgh, Pa., 13-18.
BIG BANNER (Gallagher and Shean): Detroit, Mich., 6-11, Toronto, Can., 13-18.
BIG GAIETY (W. A. Miller): Albany, N. Y., 6-8, Schenectady 9-11, Brooklyn, N. Y., 13-18.
BIG REVIEW (Henry P. Dixon): Montreal, Can., 6-11, Toronto 13-18.
BOHEMIANS (Al. Lubin): Cincinnati, O., 5-11, Chicago, Ill., 13-25.
BON TONS (Jean Bedini): Brooklyn, N. Y., 6-11, Newark, N. J., 13-18.
BOWERY (Hurtig and Seamon): Philadelphia, Pa., 6-11, Brooklyn, N. Y., 13-18.
BROADWAY GIRLS (Harry Shapiro): Buffalo, N. Y., 6-11, Detroit, Mich., 13-18.
CENTURY GIRLS (Morris Weinstock): Minneapolis, Minn., 5-11, St. Paul 12-18.
CHERRY BLOSSOMS (Max Armstrong): Rochester, N. Y., 6-11, Buffalo 13-18.
COLLEGE GIRLS (Chas. Foreman): Schenectady, N. Y., 6-8, Albany 9-11.
COLUMBIA (Frank Logan): Boston, Mass., 13-18.
COZY CORNER GIRLS (Louis Watson): Philadelphia, Pa., 6-11, Wilkes-Barre 13-18.
CRACKERJACKS (Bob Manchester): Newark, N. J., 6-11, Hoboken 13-18.
DAFFYDILLS (Sam Rice): New York city 6-18.
DARLINGS OF PARIS (Chas. Taylor): Pittsburgh, Pa., 6-11, Johnstown 13, Altoona 14, Harrisburg 15, Reading 16, Allentown 17, Chester 18.
DREAMLAND (Dave Marion): Hoboken, N. J., 6-11, New York city 13-25.
DUCKLINGS (Frank Calder): Toronto, Can., 6-11, Rochester, N. Y., 13-18.
FOLLIES OF THE DAY (Barney Gerard): Kansas City, Mo., 5-11, St. Louis 12-18.
GAY WIDOWS (Louis J. Oberworth): Boston, Mass., 6-11, Montreal, Can., 13-18.
GINGER GIRLS (Hurtig and Seamon): Boston, Mass., 6-11, Albany, N. Y., 13-18, Schenectady 16-18.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Cleveland, O., 5-11, Toledo, 13-18.
GIRLS FROM MISSOURI (Louis Talbot): Chicago, Ill., 5-11, Milwaukee, Wis., 13-18.
GIRLS FROM RENO (James Madison): Chicago, Ill., Oct. 29-Nov. 11, Cleveland, O., 12-18.
GOLDEN CROOK (Jas. Fulton): New York city 6-18.
HASTINGS'S BIG SHOW (Harry Hastings): Toledo, O., 6-11, Chicago, Ill., 12-18.
HIGH SCHOOL GIRLS (Arthur German): Milwaukee, Wis., 5-11, Minneapolis, Minn., 12-18.
HONEYMOON GIRLS (Al. Rich): Providence, R. I., 6-11, Boston, Mass., 13-18.
IDEALS (Sam Robinson): Cleveland, O., 6-11, Wheeling, W. Va., 13-15.
IMPERIALS (Jim Williams): Wheeling, W. Va., 6-11, Pittsburgh, Pa., 13-18.
JARDIN DE PARIS (Burt Kendrick): Chicago, Ill., 6-18.
JERSEY LILIES (Wm. Jennings): Louisville, Ky., 5-11, Cincinnati, O., 12-18.
KENTUCKY BELLES (Mike Fenton): New York city Oct. 30-Nov. 11, Brooklyn, N. Y., 13-25.
KNICKERBOCKERS (Louis Redelo): Kansas City, Mo., 5-11, St. Louis 12-18.
LADY BUCCANEERS (Harry M. Strouse): Washington, D. C., 6-11, Baltimore, Md., 13-18.
LOVE MAKERS (Dave Goran): Omaha, Neb., 6-11, Kansas City, Mo., 13-18.
MAJESTICS (David Gordon): Brooklyn, N. Y., 6-11, New York city 13-18.
MERRY BURLESQUERS (Joe Leavitt): Brooklyn, N. Y., Oct. 30-Nov. 11, New York city 13-18.
MERRY MAIDENS (Edward Shafer): Baltimore, Md., 6-11, Philadelphia, Pa., 13-18.
MERRY WHIRL (J. Herbert Mack): Boston, Mass., 6-11, New York city 13-18.
MIDNIGHT MAIDENS (Wm. S. Clark): Toronto, Ont., 6-11, Buffalo, N. Y., 13-18.
MISS NEW YORK, JR. (Wm. Fennessy): Philadelphia, Pa., 6-11, Jersey City, N. J., 13-18.
MOULIN ROUGE (Joe Fino): Brooklyn, N. Y., 6-18.
PACEMAKERS (T. M. Herk): Scranton, Pa., 6-11, New York city 13-25.
PAINTING THE TOWN (Holliday and Curley): Buffalo, N. Y., 6-11, Rochester 13-18.
PASSING PARADE (M. Messing): Pittsburgh, Pa., 6-11, Cleveland, O., 13-18.
PAT WHITE'S GAYETY (Walter Greaves): Indianapolis, Ind., 5-11, Louisville, Ky., 12-18.
QUEEN OF BOHEMIA (Henry P. Jacobs): New York city Oct. 30-Nov. 11, Springfield, Mass., 13-15, Worcester 16-18.
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ROBINSON'S CRUSOE GIRLS (Ed. Davidson): St. Paul, Minn., 5-11, Omaha, Neb., 12-18.

ROSE SYDELL'S (W. S. Campbell): Rochester, N. Y., 6-11, Schenectady 12-15, Albany 16-18.

RUNAWAY GIRLS (Peter S. Clark): Chicago, Ill., 5-11, Detroit, Mich., 12-18.

SAM DEVERE'S (Louise Stark): New York city 5-11, Philadelphia, Pa., 12-18.

SOCIAL MAIDS (Hurtig and Seamon): Philadelphia, Pa., 6-11, Baltimore, Md., 12-18.

STAR AND GARTER (Frank Weisburg): Minneapolis, Minn., 5-11, St. Paul 12-18.

STAR SHOW GIRLS (John T. Baker): St. Paul, Minn., 6-11, Omaha, Neb., 12-18.

TAXI GIRLS (Hurtig and Seamon): New York city 6-11, Philadelphia, Pa., 13-18.

TIGER LILIES (D. R. Williamson): Jersey City, N. J., 6-11, Boston, Mass., 13-18.

TROCADEROS (Chas. E. Waldron): St. Louis, Mo., 5-11, Louisville, Ky., 12-18.

VANITY FAIR (Bowman Bros.): New York city 6-11, Philadelphia, Pa., 13-18.

WATSON'S BURLESQUERS (W. S. Watson): St. Louis, Mo., 5-11, Indianapolis, Ind., 12-18.

WHIRL OF MIRTH (Whallen and Martell): Wilkes-Barre, Pa., 6-11, Scranton, 13-18.

WORLD OF PLEASURE (Geo. H. Pitchett): Chicago, Ill., 5-11, Milwaukee, Wis., 12-18.

YANKEE DOODLE GIRLS (Sol Meyer): Omaha, Neb., 5-11, Kansas City, Mo., 12-18.

ZALLAH'S OWN (W. C. Cameron): Louisville, Ky., 5-11, Cincinnati, O., 12-18.

BANDS.

BOSTON SYMPHONY (Max Fiedler): Baltimore, Md., 8, New York city 9, 11, Boston, Mass., 10.

NEW YORK PHILHARMONIC (Josef Stransky): Providence, R. I., 9, Boston, Mass., 10.

NEW YORK SYMPHONY (Walter Damrosch): New York city 10.

SOUSA, JOHN PHILIP: Aurora, Mo., 8, Springfield 9, Joplin 9, Kansas City, Mo., 10, Atchison, Kan., 10, Lincoln, Neb., 11, Omaha 12, Des Moines, Ia., 13, Grinnell and Marshalltown 14, Waterloo and Cedar Rapids 15, Muscatine and Davenport 16, Clinton and Dubuque 17, Beloit, Wis., and Janesville 18.

CIRCUSES.

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DOWNIE AND WHEELER'S: Bowersville, Ga., 8, Lavonia 9, Cornelia 10.

MISCELLANEOUS.

DANTE'S INFERNO: Boston, Mass., 6-18.

ELMENDORF LECTURES: Pittsburgh, Pa., 8, Philadelphia 10, 11.

GADSKI, JOHANNA: Providence, R. I., 9, Boston, Mass., 10.

GILPINS, HYPNOTISTS (J. H. Gilpin): La Mars, Ia., 6-8, Mankato, Minn., 9-11.

HOLMES, BURTON: Chicago, Ill., 6-11.

KUBELIK, JAN (F. C. Whitney): Cincinnati, O., 9, Chicago, Ill., 11, St. Paul, Minn., 12, Winnipeg, Can., 16, Regina 17, Saskatoon 20.

LAUDER, HARRY: Chicago, Ill., 6-11, St. Paul, Minn., 12, Milwaukee, Wis., 13, Grand Rapids, Mich., 14.

LITCHFIELD, NEIL, LYCEUMITES: Lillington, N. C., 9, Maiden 13, Lincolnton 14, Henrietta 15, Cliffside 16, Forest City 17, Huntersville 18.

LORENE BROTHERS (George A. Comte): Champaign, Ill., 6-11.

LUCEY, THOMAS ELMORE: St. Louis, Mo., Oct. 31-Nov. 11.

MILDRED (Northern: J. G. Rae): Beaman, Ia., 8, Gowrie 9, Schaller 10, Holstein 11.

MILDRED AND ROUCLERE (Harry Rouclere): Pulaski, Va., 6, Wytheville 9, Marion 10, Abingdon 11, Bristol, Tenn., 13, 14, Greenville 15, 16, Morristown 17, 18.

MORDKIN'S M. MIKAIL IMPERIAL RUSSIAN BALLET: Pittsburgh, Pa., 6-8.

MORMON CHOIR: New York city 5, 12.

MYSTERIOUS SMITH (A. P. Smith): Marble Rock, Ia., 10, 11.

NORDICA, LILLIAN (Frederic Shipman): Regina, Can., 8, Winnipeg 13, Ft. Wayne, Ind., 15, Duluth, Minn., 17.

PICTORIAL PANTOMIME (Jeremiah Sare-Reid's): Yarmouth, Can., 6-10.

RAYMOND, THE GREAT (Maurice F. Raymond): Bombay, India, Oct. 28—indefinite.

THURSTON, HOWARD (Dudley McAdow): Toronto, Can., 6-11, Youngstown, O., 13-15, Akron 16-18.

WALDEN (S. Worden): Reidsville, N. C., 8, North Wilkesboro 9, Davidson 10, Marion 11.

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